1963

Concept 11

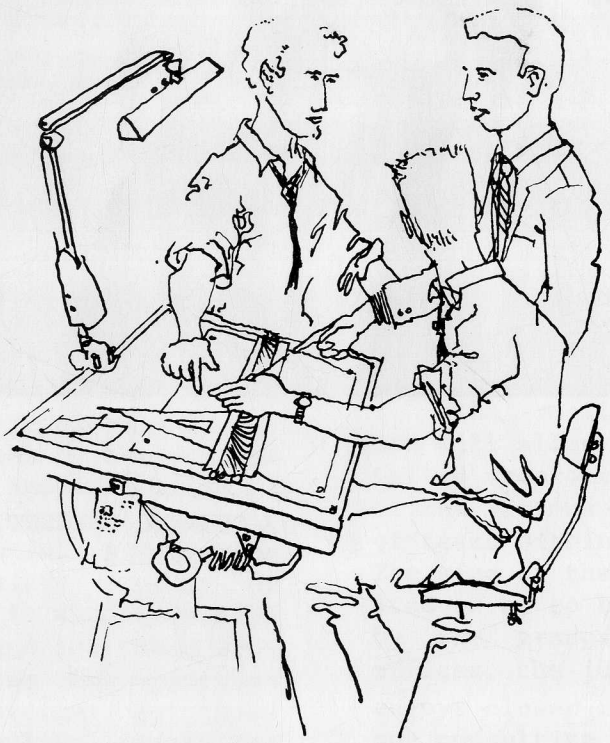
Syracuse School of Architecture

William Houghton

John Patterson

concept 11

1963



Co-Editors.....William Houghton
.....John Patterson
Photography.....John Patterson
Business Manager.....Donald Strong
Circulation Manager.....
Print.....Mrs. Carol Strong

the period of connative experience for architectural school graduate

D. KENNETH SARGENT, DEAN, SCHOOL OF ARCHITECTURE

Registration laws of the various states, although not uniform, generally require that the graduate of an accredited architectural school complete three years of experience in an architect's office before he is eligible for license. This period of practical professional work between graduation and licensing is designed to provide a transition from school to practice as well as provide one of the legal requirements and conditions for entrance to the professional examination. For many, it is the introduction to real architecture, when for the first time in the student's career, design is compromised by budget, the realities of function and the limitations of real materials and systems. This experience is essential to the complete education of the architect for obviously it is impossible for the school to provide similar experience and opportunity for work on actual projects to meet a cli-

ent's complete requirements.

This interval of the preprofessional's preparation for practice is difficult to organize to provide the necessary breadth of experience. Thus far, The American Institute of Architects has been unable to so direct a program which would provide a complete sampling of all the aspects of practice for every graduate hoping to enter the profession of architecture. It is unlikely that this professional organization will find any successful procedure until the rank and file of the architects acknowledge their duty to provide training and opportunity for each succeeding generation of professionals. With the existing sharp competition and the present demands upon the profession it is unlikely that organized progressive schooling in actual architectural practice will reach the refinement that the medical profession enjoys in the clinical training provided by every hospital.

Quite obviously, judging from the large percentage of failures among those taking State Board of Examiners examinations for license and the all too common reaction of clients to the work performed for them by the average professional, better indoctrination of the graduate of the professional school into practice is essential. Too often this experience consists solely of three years of effort in the production of contract drawings and for those students of talent, perhaps some opportunity in doing limited design. For those graduates whose schooling emphasized design to the limitation of other aspects of practice, these preprofessionals are frequently allowed to spend the entire prelicensing term in design which is most unrealistic with respect to the problem of total practice.

Although important as experience in design and production drawings may be, it is essential that each and every graduate spend part of this time in an organization or group responsible for structure, in the field to observe construction and inspection, and the routine of client relations and administration under direction of the architect.

As previously indicated, opportunity to work in every aspect of practice is not now given each graduate employed in the usual office. It is important that the preprofessional learn that he must understand and make known his desire for experience in the complete scope of practice. It is well for him to learn to request and diplomatically insist on opportunity to work in each of the essential services that the architect offers his client. It is not uncommon and it is desirable for candidates for license to work in several offices to insure a depth of experience.

No one office will normally supply a complete variety of philosophy, work and procedure. Both the small office and the large firm individually supply experiences, all of which cannot be secured solely in either. Normally, the larger firms will offer opportunity to work on much larger and complex buildings than will the small office.

The small office of five to ten men will allow a very intimate and detailed understanding of work, relation of the various components and a variety of tasks within a short period of time. The size of the project is usually limited so as to be more easily understood by the graduate architect. In such offices, the junior draftsman sometimes enjoys closer relations with the various consulting engineers which is most valuable knowledge. Regardless of office size, any organization that does not allow the student to see and experience the coordination of engineering and architectural design is not condusive to learning one of the important lessons of practice.

More important than the size of an office is the quality of work produced by a firm. Students should attempt to secure positions in firms that are designing outstanding buildings and that are motivated by the desire to provide

their clients with excellent architecture. This aspect of conative experience is particularly desirable when the candidate is in the designing phase of practice as well as contract drawings.

Graduate architects in practical training should seek the knowledge acquired by work on buildings for a variety of occupancies. To spend three years working on a single building type even in different capacities will deprive one of a breadth of understanding and is bound to limit one's professional acquirements. Experience in an office that specializes on a given building type can be very valuable, but not to the exclusion of all other occupancies. A shift of position to another office would be advisable if variety is not eventually possible.

The most difficult opportunity to secure is that of field administration where the student architect must carry responsibility for contract inspection and administration. This experience is as essential to the designer as to the future general practitioner. It is the only method that will insure architectural sanity, for when observing the execution of a set of drawings, lines are no longer a pattern on a paper but rather a real indication of materials and form. No practitioner is truly seasoned until he has struggled with the problems of construction.

Field experience is not to be confused with work in some menial capacity on construction, valuable as it may be. Field experience for candidates for license requires responsibility as an assistant to an architect's project representative or as a project inspector. Obviously, due to the great responsibility of such technicians on projects of any size, architects are understandably cautious in placing the inexperienced in such a position until the student has enjoyed considerable office experience. One site responsibility should be mandatory as a requirement for qualification for professional experience. The wise candidate for license will be determined to secure a knowledge of this phase of practice and will persistently pursue such an opportunity.

Unfortunately, the responsibility of the profession to provide complete experience has not been effectively organized or impressed upon the individual practitioners and firms. This being the fact, responsibility for securing adequate knowledge of the practice of architecture largely rests with the graduate personally. The candidate for professional examination for license must therefore periodically survey his understanding of practice and pursue opportunities that will strengthen his experience. Conferences with his superiors in his office may open new opportunities. When specific types of work will not become available, he must be ready to move to another position, even at a lesser salary for a limited time. The importance of this period with respect to one's professional performance in a future career should not be limited by momentary considerations.

The graduate should enter this period of preparation for practice with a desire to learn all that is possible from everyone about him; architect, engineer, squad boss, contractor, craftsman, manufacturer and client. Too many, overconfident from the achievement of completion of college, are inclined to be so self-assured that they do not always learn from associates regardless of their position. Many architects will testify as to the extent of the information gleaned from craftsmen on the project or in the fabrication plant. There is an enormous amount of knowledge to be learned on the job that time in the college classroom does not permit. An attitude of willingness to work and to spend unstintingly of one's time to achieve a goal, eagerness to progress, humility of accomplishment and loyalty to the firm are required to achieve the most from "on-the-job" training.

The rewards of conative experience in the profession of architecture are many. A more learned professional will result since the architect has had opportunity to profit from the errors and achievements of those who have practiced before him.

the urbanists: profiles of professional ideologies

THE URBANISTS: PROFILES OF PROFESSIONAL IDEOLOGIES, PAUL MEADOWS, CHAIRMAN,
DEPARTMENT OF SOCIOLOGY AND ANTHROPOLOGY
SYRACUSE UNIVERSITY

I. URBANITES AND URBANISTS -

The concept "urbanites" is as old as historic records. Long ago - in what archaeologist Gordon Childe has called the first urban revolution - villagers and nomads of agraria drifted and often fled into the "city," sometimes a sanctum, sometimes a castrum, oftentimes (later) an emporium, and there they became a new kind of human species, "urbanites". Not always called "citizens" - the great "gentile revolution" which saw the decline of the gens and the rise of the civis (in Athens, this was the mixing of the ethnea and the establishment of the deme: from ethnos to demos!) - the city man became, through variable historic processes, citizen; the urban man became urbanite.

Theater and altar, market place and forum, court and fortress, collegium and sanctum, league and fraternal conjuratio, the repertory of the city has matched, or at least reflected, the times and dimensions of the civilized spirit - "civis" has long been synonymous with civilization - as it was transmogrified from polis to metropolis, from megalopolis to cosmopolis, and (in the Spenglerian vocabulary) from tryannopolis to necropolis. The city is indeed one of our most magnificent traditions, and in its role as matrix and milieu of the great traditions, it sits in the center of its traditions, primus inter pares. "Place of light" was the Chaldeean word for it. "Urbane" is a more recent one.

This, we are trying to say, is the ancient and often glorious home of a venerable species of man, the urbanite. And it is, moreover, becoming the new and challenging home of multiplying millions of human beings around the world today - on a scale and at a tempo unparallelled in human history, as the powerful and giant processes of modernization push and pull villagers and tribesmen all over the globe into the mystifying but magnetic labyrinths of "the urban community". Thus is being repeated everywhere the age-old urbanization story of a tentacular force reaching into the harried hinterlands dragging and driving agrarian peoples into the city, whether in the southern Mediterranean, or the Indus valley, or the caravan centers of the "fertile crescent". And now, as then, the urban magic is being performed in the colorful and creative mingling of primitives and peasants with earlier generations of primitives and peasants, now in time urbanites.

Urbanites may be described in many fashions. Most central to their reality, however, is the point that they were and are people who have business in the city - commercial, military, governmental, religious, recreational, criminal business - name it, the city has it. A state fair every day of the year, Mumford has called it. Max Weber, searching in his The City for the distinguishing hallmark of the city, found it, so he thought, in its "economic versatility". His American contemporary, sociologist quondam journalist Robert E. Park phrased this same theme in a famous paper on the role of the

city as emporium. Urbanites - by whatever local geographic or tribal or political name they have been known - have, since the ages hard on the heels of the Neolithic revolution the archaeologists have told us about - have been people whose business was in the city. For the city has not only been congenial and even integral to their business it has linked and interlocked the business of faraway hinterlands and yonlands in widening and overlapping circles of dependence and interaction, thus "urbanizing" the society and its institutions. "Urbanization" - our telescoping and condensing abstraction- is our shorthand term for describing the many manners and motives and methods by which city folk and country folk, urbanites and agrarians, city men and barbarians came, under the hegemony and tutelage of the city, to share a set of central institutions and customs, language and values, a sharing and fusing that in some places and times took the form of the city-state, or the urbam imperium, or as in modern times, the nation state.

But who are the "urbanists"? Not always, in fact seldom, known by this name, they too are city people, people whose business is the city itself. They have been the people whose skills and talents, whose knowledge and wisdom, whose power and authority, whose insights and outlooks have been essential for the order and development, the growth and direction, the form and function of the city. They have been dubbed and often dignified by many names - councilmen, burghers, partricians, aldermen, paterfamilias and priest, bishop and prince, bureaucrat and manager, engineer and architect, clerk and teacher, castellan and capitani, commissioners and planners.

The variety of names accorded the urbanists bespeaks the variety of cultures and times when a given complex of cities strutted their varying roles in the theaters of their day and place. The variety also bespeaks the endless and ever-growing complexity and internal differentiation which the evolving city, responding as a viable and sensitive organism, to the ever-developing technological and institutional order, has created.

But whatever their names, their tasks have been urgently and memorably the same - to organize and maintain the city as a going concern, whether that central concern is port or fortress, sanctuary or market place, or as now, the almost indescribable confetti-like confusion and profusion which we call, with Mumford, the modern-tentacular metropolis. To shape and keep the city a going concern, this has been their business; to keep it safe, to keep it orderly, to keep it human, to keep it viable, to make and keep it great. People, said Aristotle, come to the city in order to live; they stay in order to live the good life. The "job" of the urbanist - whether public or private bureaucrat, public or private entrepreneur, whether public servant or corporate administrator, whether city manager or social scientist - is to help their fellow urbanites fashion and retain what is for them, in their dream and sense of beauty and justice, the good life.

In a sense, then, we are talking about two different kinds of city people, two different kinds of citizens, perhaps two different domains of urbanism. There are, first, as we have seen, the urbanites, the vast majority of residents whose business is in the city and whose ideology of the city flows from and is shaped by that business, whatever it is. And there are, second, the urbanists, an essential minority of city residents, whose business is the city itself and whose ideology of their business flows from and is shaped by the city, whatever in a given time and place it may be.

Here, it must be hurriedly pointed out, is the painful ambiguity and the even more acute dilemma of the urbanists, especially in our day. For the ideology of their business - their expectations and justifications for their tasks - must always depend somehow, often with brutal and intimidating directness, sometimes with perceptive

professional dignity, on the complex of ideologies of the business which constitutes the substance and process of the city. Sometimes the urbanist is a plain and unapologetic spokesman of one or more of these prevailing ideologies. Sometimes he is cast in the role of mediator or arbitrator. Sometimes he is teacher and artist. And on occasion he may even be philosopher, if not philosopher-king, as Plato would have had him be in Plato's heavenly city. Sometimes the urbanist must be the silent though anguished servant of the business of the city. There are crucial times when he may be able to fling a "dew" line of criticism and vision, a distant early warning of imminent change or imminent possibility. There are times when he is able to make the decisions of the city, as a member of the first company of its leading actors and there are other times when the only thing he can be is a member of a Greek chorus, reporting with appropriate lamentations or acclaim, the dramatic events occurring on the proscenium arch or in the darkened wings of the urban stage.

But whatever his functional stance and ideological posture with respect to the mass of urbanites and their business in the city, the urbanist's perennial task is to shape and formulate professional ideology which will express his own dedication to the form and function, to the will and need, to the past and future of that enterprise which is indeed his very own business, the city.

II. THE PROFESSIONAL IDEOLOGIES OF PRACTITIONER URBANISTS - Urbanists, like their fellow urbanites, are a polyglot crew. They are as heterogeneous in background and specialty as the urbanites whose city they see and oversee, envision and order, command and permit. It is this very heterogeneous perversity of composition and role of urbanists which makes "urbanistic theory" such a joseph-coat of many colors (that is, when it is not regarded as a domain for cultists and obscurantists). There is, in fact no urbanistic theory, can probably never be. Instead, there is a large company of perspective organizations or urban facts and forces developed around some encompassing urban design and theme. The company of urbanistic perspectives does indeed have one compelling quality: It is not really theory at all, but professional ideology: the flying buttresses of reasons and sentiments shore up and adorn the passionate spires of expectations, interests, goals, and value-orientations. Urbanists, in other words, like their urbanite compatriots, do not have theory; they have ideology - the ideas and ideals, the facts and formulas, the designs and themes which protect and promote the good life of the city as they see it. As professionals, which they often are, they may use science and art. But their "theory" of the city is not science, though it may indeed be art. Their theory of the city is what ideology always is, the justification of urban things seen, the rationale of urban things hoped for.

But ideologies can be simplified as a preliminary to an understanding of them; this is the relatively easy task of classification. Suppose we start with an elementary dichotomy. There are, on the one hand, practitioner urbanists whose daily job is the daily round of urban order and direction, urban communication and articulation, urban present and urban future. There are, on the other hand, the academic urbanists, an urban magisterium whose ideological tasks are to train and question, to prod and corral, to view sub specie eternitatis as well as sub specie tempore, to mingle fantasy with fact, utopia with theory, dream with reality.

The two groups of urbanists have strange relations with one another: student-teacher, client-advisor, not infrequently colleagues or partners, and, as so often in human affairs, strangers and enemies. Their relationships take many puzzling turns. Thus in the busy emporium and in the controversial forum where strategic decisions in the city or about the city are made, the practitioner urbanists find them-

selves oftentimes in closer communion with those of their fellow urbanites whose ideologies of the city as a business may, in fact, have a striking family resemblance to the practitioner urbanists whose dominant ideology is that the city is a business. Some academic urbanists, it must be emphasized, fully aware of the business of the city (for this is part of the common ground on which all urbanists stand!), have gone on to view that business in terms of available human experiences; opportunity systems and living schemes, creativity as well as productivity. They have, in other words, like Whitman, found greater vistas and have built wider margins. The dialogue between the two groups is not always easy or free from conflict, nor is consistency within each group facile and indigenous. They too, that is to say, like other urbanites, are human beings.

Among practitioner urbanists we may sort out three professional ideologies. There is, first, the promotional ideology. A favorite of chambers of commerce secretaries, development directors, real estate subdividers, this ideology is characterized by a familiar value-orientation: bigger is better, whether in payrolls, police forces, student enrollments, bank deposits, home mortgages, newspaper subscriptions, even public or corporate debt. The dominant goal-orientation is the maximum. The model of this ideology is the market-place, or more conveniently (because more plastic), the abstract market. The Socratic dialogue becomes an exchange of ideas which compete for one another in the free market. The city is viewed as an exchange system, and the significant, measurable and prognostic events of the city are exchange-events. The urbanistic job is, among other things, to score and rate and release these exchange-events, and to do this persuasively, as in all markets, in visually graphic volume and flow and trend charts and tables and maps. The culture of the city is a commodity culture, sensitive to the laws of a market economy, to be market-analyzed, predicted, promoted, and (on sad occasions) managed. Such are the ideological concerns of the urbanistic promoters, whose models are a compound of public relations, taste control, standardized and interchangeable parts, volume production and mass distribution. Urbanistic ideology here plainly evokes no image of an unfamiliar figure but glamourizes the productive present with its measured, serialized and numbered ranks and orders of skills, goods, services, people, and ideas. To paraphrase Aristophanes, number is king, having driven out the gods.

There is, in the second place, developmental urbanistic theology. A child of what Mumford has called the neo-technical age, developmental ideology rejects the giantism of rapid and mass increase, that darling of paleo-technical, carboniferous capitalism. The toast of urban renewal, urban redevelopment, community renewal, and metropolitan regionalism and regional planning, development ideology is dedicated to the value-orientation that development is superior to mere growth. Mass sometimes means mess. It seeks, instead to impose direction on change (the essence of the development idea!). Its model is not the market-place but the mature personality, or the mature firm, or the mature institution or economy. Controlled and balanced growth, this is the guiding theme. The cost-accounting eye assesses expense while the sensitive ear listens for needs, and the programming judgment "costs out" and "phases out" proposed change in terms of such values as cost-benefit analysis, fiscal productivity, developmental readiness, and mature growth expectations. The frame of reference is the logistics of deliberate change, thus guided, but no less graphed, charted, coordinated and projected. A levee is indeed imposed on numbers, but not a levee en masse, but a levee that is selective, professional, and trained for well-determined duty and coordinated operations. The unspoken metaphore here is not infrequently, a military one: change is beach-head and campaign. Obviously, it is not a fortunate metaphor, for even the Athenian demos had no love for garrisons and barracks. Yet many an impatient

urbanist today, pinned down by the endless drumfire of committee skirmishes or bored by the self-seeking skuttlebut of procrastinating urbanites, secretly pines for military approach to designed change. He will in fact burst out in public speeches about mounting campaigns and taking targets. These mild public metaphors are geiger-counters, pointing to active strata of motives, of a less pacific sort. In the long run, however, the judicious and quiet metaphors of accounting and psychiatry, the metaphors of maturity, win out in favor of a balanced and organic growth.

Finally, there is waht we may call for want of a better phrase, reportorial urbanistic ideology. A creature of the mass communications age and of esthetic impulse, this ideology views the city as a vast problem and possibility of information storage, retrieval and distribution. Here the beginning is in the word, and the word is everything, the word which communicates the event, the issue, the action, the interest, the change, the trend, the plot, the bright and dark deeds. The dominant value-orientation is that the city is a news or information nexus. Urban life is a massive flow of attentions and decisions, and decision making, the form and function creating process of the city, is wired to the communication network. The desired decision is a function of command control of the routes and chains and feed-backs of information relays. Over a period of time, the dominant metaphor of this ideology has tended to shift. Currently its metaphor suggests the high premium placed on machine technology; its lexicon resonates with networks, input and output models, information nets, and so forth. At other times, the reportial ideology has exploited other metaphors: the dramatistic struggles of good and bad, the game models of ward politics, the Darwinian models of the jungle and wilderness, familistic and fraternity models. Today, this literature carries debates centering on decision-making monoliths versus decision-making pluriliths, a debate which echoes at the international level the wordy hassles of East versus West. It is sad to predict that much of the public rhetoric of this ideology will radiate the enthusiastic acclaim for misery and space-age argot. The simple and obvious fact seems to be that the teeming and complex vitality of the city cannot be captured in a single metaphor, no matter how singular. Models of the city as a news nexus, as an information system, as a structure of data-processing will continue to appear as the planned progeny of many-accented reporters searching to ring the mysterium tremendum of urban life with a familiar rhetoric - the weary task of metaphor and model in any area of either theory or ideology.

III. THE PROFESSIONAL IDEOLOGIES OF ACADEMIC URBANISTS - The phrase "academic" urbanists neither adequately covers the subject nor attractively reports it. In general, the term refers to a rather large and certainly variegated band of urban intellectuals, writers, artists, professors, philosophers and architects - in a word, to craftsmen in symbols - for whom the city is a business in another sense. For them, scrutiny and appraisal and speculation represent an occasion for the derivation or imposition or creation of human meaning, stirring and powerful, in the urban context. For them the urban scene venerates polymorphic significance. Their role, as they conceive it, is to offer to business-oriented, if not obsessed, urbanites as well as routinized practitioner urbanists, a challenging and inspiring, in any case provacative, magisterium whose teaching authority lies not in office or rank but in the viability and cogency of the myths and symbols they track down and nourish in the emerging and evolving urban scene.

The professional ideologies of this group of urbanists provide at least

four different perspective organizations of facts and sentiments about the city - four different "urbanisms," so to speak.

To begin with, there is romantic dis-urbanism, which regards the city as evil and as opposed to basic values shared by disurbanists (and, presumably by all other right-thinking persons). Romantic dis-urbanism - the word romantic, it will be remembered, stems from the Latin "roma," a kind of extravagant and excessive story - has a number of fellow travellers, all headed along a road away from the city. Primitive disurbanists hold the notion of a prior and ancient and pristine way of life, a pre-urbanism, therefore, a superior and more perfect way of life whose traditional traits become for the contemporary disurbanists idealized virtues, overwhelmingly rural and agrarian, ancient and venerable. Often voiced today by rural life movements, primitive dis-urbanism has found a home in agricultural extension services and national farm organizations and has found a voice in rural-dominated legislatures. The drama and fiction of the absurd off Broadway and in avant-garde campus theaters reverberate hollow echoes of this ideological yearning. The city is a wasteland, populated by hollow men, Decentralist dis-urbanism holds no particular brief for the varieties or values of agraria, at least in its more common pastoral fantasies. It does, however, find that the good life is a function of the scale of living, such that the larger and the faster the span and pace of existence and involvement, the less the personal responsibility or realization. Not only is conscience a function of location, but so likewise are other values of social life - family, child growth, friendship, cooperation, and so on. Decentralist dis-urbanists may propose resolution of the urban conflict by re-location of families in the sprawling settlement patterns of surburbia or even rural villages and farms, or they may seek the smaller scale in the dispersion of business and industrial units into the smaller settlements of the society or in the subinfeudation of managerial authority and responsibility into smaller and smaller organizational units, preferably at safe distances from the over-concentrated megalopolis. Again, a finalistic dis-urbanism, whose most memorable exponent has been Oswald Spengler, sees the city of death, necropolis, as the inherent and inevitable stage in the course of urban evolution and empire.

Disurbanists, in whatever voice or form, thus represent not only a normative judgment on urban existence but a normative judgment on the conditions of personality and society realization. Invariably personalistic, disurbanists at least are able to shove forward the canons of person-centered justice and human-centered organization for the intelligent urbanist's and urbanite's consideration. For them, the quest of the heavenly city always turns toward Paradise Lost, never toward Zion. The choice of orientation is significant.

A second major urbanism provided by academic urbanistic ideology is in a sense a pointed forensic reply to, if not emotional rejection of, romantic dis-urbanism. We may speak of it as rationalistic hyper-urbanism. This ideological stance enthusiastically prizes a large and dense and growing resident settlement. It assumes, almost casually, a continuing versatile urban economy. It turns its attention, therefore, to the two remaining major dimensions of the urban scene; 1) the machine-modelled potentialities of the metropolitan physical plane and form; and 2) the metropolitan administrative apparatus. In general, for this group of urbanists Le Corbusier's phrase about the home is paradigmatic: the city too is a machine for living; it is also a machine for governing. Machined precision, machined swiftness, machined mass, machined articulation of equipment and construction, machined management of the place and flow of men and materials - these values hallmark the uniqueness and potentiality of urban society as industrial culture. The value-orientation here is a simple faith, though this is a poor, a pre-in-

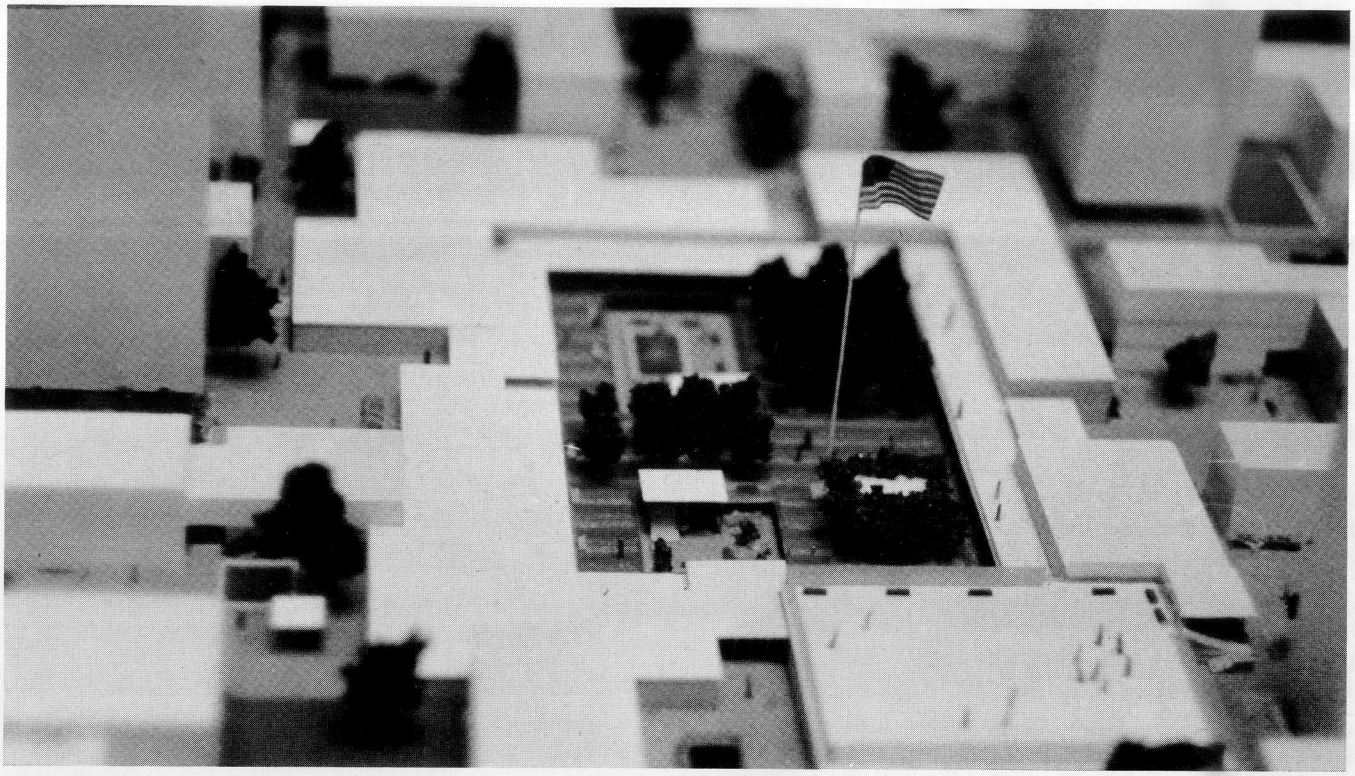
dustrial word for it: there are no problems, no complexities, no possibilities created by the machine which the machine cannot solve. The machine is both organon and universitas terrarum for the urban environment. Machine form, machine-dominated utilization of space, machine calculations of utilities and dis-utilities, the neat and clean geometry of machined surfaces and volumes - these values must determine the ecology of urban habitat and movement, the ecology of residents and of functions. From the syllogisms of a machined architectonic will come a viable urban esthetic and the revolution in the locus of human action. For if the act is a function of the scene, how sensible it is to mechanize fully and logically the scene: let the acts fall where they may! The same smooth efficiency of a simple machined model dictates the insistence on an urban governance in which modular forms, standardized and replicative, can frame administrative unity in the present welter of governmental diversity. In the meantime, once this secular ecumenical simplification of governing forms is accomplished - preferably by institutional and technological bull-dozer, the totem of industrial man - the long-lost intensity of political involvements will be won back through the new collective identity and political rituals. And so, whatever his shortcomings and troubles in the private sector, "organization man" comes into his own in the metropolitan public sector.

Still another urbanism, styled here simply compensatory urbanism, shies away from the angry rejection of the disurbanists. Theirs is an humbler stance, and a calmer one. They assume the city is here to stay. It may be indeed an ugly civilization, but it is all we have for now. They share with the disurbanists the personalistic credo, and though they do not find it necessary to transmogrify traditional habits (or even empirical necessities) into sacred virtues, they do feel that the urban measure must remain a human measure. It is for this reason that they reject the large-scale answers and the automatic machine-modelled answers. Their accent on a human scale encourages them to welcome the polymorphic variability of the city and of the answers to its problems. There are many approaches to the city: many roads lead to Rome. Planning the city, or re-planning it, ought, they feel, to retain the validity and the cogency of the human being himself as found in his own variability, his empiricism, the authority of his own experience, his own life-conditioned norms and values, and his long-established custom of slow change, even in time of revolution. Change, they suggest, is an affair of learning, though it must also be a love affair, a business and legal affair, a private and public affair. This kind of urbanism we have called compensatory because it is just that: organic losses are compensated by machine gains, and vice versa; institutional deprivations are made up by technological enrichment. Suburban growth must be paralleled by core city stability, and the hinterland village must be able to cut its losses, human and otherwise, by a larger citizenship in the metropolitan market, ecclesia, and polis, not to forget forum and circus. The model here is that of relative equilibrium, in which redistribution and reallocation restore the sense of viable integration. For the compensatory urbanists the city is an organism and so its delicate economy must be stabilized, whether interlocally and inter-regionally. The organismic metaphor looms large in this ideology, and with it its proponents formulate a number of prudential (if not postulational) principles. Thus: like all organisms cities grow; they grow better in a favorable environment; they maintain equilibrium with and in that environment; they too have natural dimensions and directions of growth and change; and each part is internally dependent on all parts. The logic and psychology of dependence form an all-prevading theme.

Finally, there is a kind urbanistic perspective we may call formalistic or comparative urbanism. The label is intended to convey the idea that both ur-

ban theory and urbanistic ideology tend to be captives of their own cultures and specialities. Not only do we see the city in its setting of a particular time and place, but our perspectives are formed by our occupational or disciplinary positions. We come to have, therefore, as John Dewey said, a trained incapacity to see at the very same time that we develop a trained ability to observe. Comparative urbanism is, moreover, not monogamously wedded to structure: its useful and intriguing accent is, as Alfred North Whitehead suggested it ought to be in any area of theory or ideology, on process. In the city as in other forms of life, structure must follow process: form is the structuralization of process.

This open-ended ideology - if indeed such it really is - has what may appear to be most lethal of handicaps: it has no decalogue, no beatitudes, no scriptures or commentaries thereon. It has, as William James suggested in his Some Problems of Philosophy, only the notion that for a given function there may be many serviceable structures, that a given pattern may interlace with many patterns deriving from one or many processes. This trans-urbanistic or inter-urbanistic ideology seeks to derive no orthodoxy from the facts of uniformity any more than it asserts orthodoxy in the fact of variability. Each form of function has its own authority: authority is imminent in structuralized process. The city is a cup into which each people have, as they have grown, poured the life of their society. Just as each society must have its cup, so also is it important that the cup not be broken. As village becomes bound to city, and city to city, so that the life of the great globe itself is poured into this ancient and magical vessel, an inter-urbanistic ideology which speaks from a full and wise knowledge of this unmatched human dependence on human beings may in time be the most urgent technology of this technological age.



focus area of dense residential district

ROBERT A. BARTMANN

Over the past years, much effort has gone into the restoration of our cities by clearing away their disintegrated areas. Our urban renewal programs have concentrated on ridding the diseased areas of our cities by replacing them with all new structures and facilities. Little attention, however, has been given to programs of conservation other than the negative approach of restrictive zoning. A program of positive action against deterioration may be equally as important. "Preventive medicine" is often less costly than the cure.

The problem of this project was to create an identifiable node of interest and vitality within a dense urban residential area. The residential area is one of expansive monotony as is often found in our large cities. The "gray" expansive residential area is accented only occasionally by retail shops, small parks, or an orifice in the pavement which indicates that a subway system is buried somewhere below. Even these things are widely scattered without any semblance of order. By combining, concentrating, and organizing rapid transit, park, commercial activity and residences into a unified idea, it is hoped that enough vitality and activity can be generated to keep alive the remaining "gray" area.

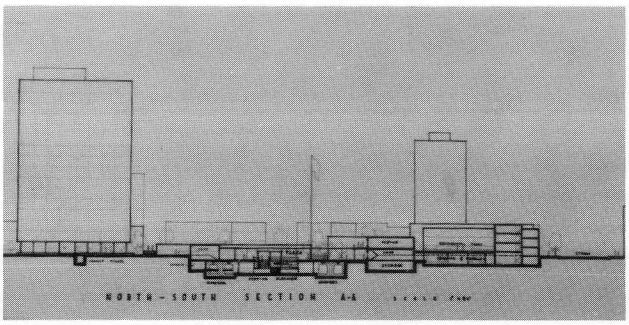
An area of four square blocks (6.9 acres) is available for the creation of such a node. A "local" rapid transit stop is included within the node and is designed to serve an area reaching five blocks in all directions from the center of the node. It is hoped that much of the activity generated within the node will result from the use of the commercial facilities as people walk to and from the local transit stop.

The density of the four-block area is to remain the same (approximately 180 persons per acre). The project must provide for the same number of residents which were originally located on the site.

Because local traffic is not any problem, closing the streets within the four-block area is perfectly feasible. By closing the streets, an additional 1.6 acres would be made available. Space for streets originally accounted for 35% of the area. By closing the streets, this was reduced to 12%. Eliminating the interior streets meant that the node could have a better chance of expressing a strongly unified activity center. Furthermore, the juxtaposition of the super-block at the intersection of the streets would form a focal point as one approached the area along these ways.

As a person approaches the super-block, he enters at street level into an intimate paved court which is surrounded by minor shops and offices. From the smaller court, he then proceeds through a simple passage to the centrally located main shopping area where he descends a half level to a plaza. The plaza is ringed by a colonnade which provides a sheltered passage between shops. By going up a half level from an entrance court, a person may reach a second level of shops and offices along one side of the plaza.

These shops are of the type that do not rely on the impulsive buyer. Within the plaza is the depressed entrance terrace to the underground rapid transit system. From the plaza, a person may go down a half-flight to a

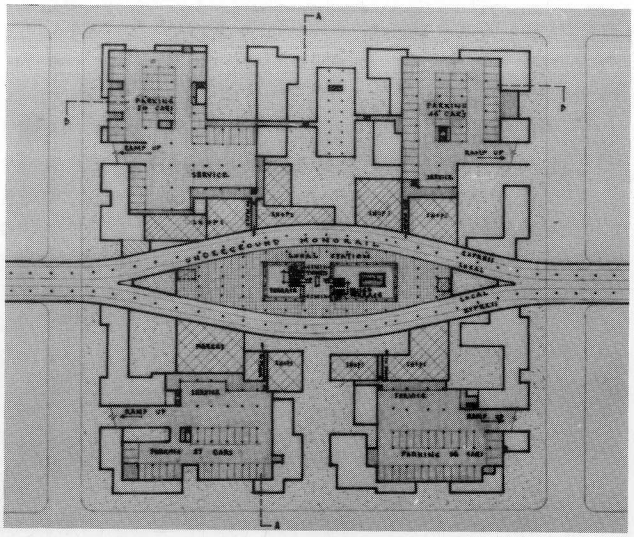


small, landscaped terrace and then down another half-flight to the level of the station platform. By making the terrace an area open to the platform and to the plaza, it is hoped that transit patrons will not have the feeling of entering a dungeon but are merely going to another level of the plaza. To persons on the platform and commuters on the train, the landscaped terrace is visible through a glass enclosure designed to let light into the platform area.

The residential areas of the project are developed in each of the quadrants. The existing four and five story walkup apartments are replaced by three-story walkup apartments and high-rise units. Five high-rise apartments are used so as to create open space and to act as an identifying and orienting beacon standing above its surroundings. Approximately 55% of the residential units are located in the high-rise buildings. Entrance to the residences is through a court yard which is raised a half level above the street. The residential courts are raised to discourage through pedestrian traffic; to achieve a separation from the commercial activities; and to put the first floor apartments above the street level for better privacy and to lessen street noise. Each residential court is accented by a high-rise apartment. Paving and landscape treatments of each court is designed so as to create a slightly different and identifiable character.

Beneath each of the residential courts a half level down from the street, is a parking garage for the use of the tenants. This area is also used for service to the apartment buildings

and to the rear of the stores on the plaza. A parking space is provided for each ten dwelling units.



Buildings at the perimeter of the four-block area are held back eight feet from the normal building line to allow planting of trees along the sidewalk. The trees are intended to create a park-like promenade around the site and at the same time offer privacy and lessen street noise for the perimeter apartments.

In all, the scheme reduces land coverage for the four-block area to less than 20%; creates private residential court yards and recreation areas with only a 6% increase in the number of people per acre for the residential areas; provides three times the amount of parking space; offers a pedestrian plaza for the shopper; and attempts to make a local transit station into a space for humans. But most important, is the role of the node itself in helping to bring organization to chaos, identity to confusion, and life to existence.

the philosophy of architecture

DAVID C. SINCLAIR

In this day and age of clever writing and overly critical criticism from armchair architects of the literary world, it is a pleasure to put aside the contemporary babble for just a moment, and pull out something of an earlier vintage, something with "Olde English" gold lettering on the cover

One need go no further than the introduction to find that Ralph Adams Cram was a scholarly and opinionated man - certainly he felt that the Church of Rome alone would spell success for American ecclesiastical architecture.

Cram's feelings for James Renwyck prove thought provoking - his most daring statement, no doubt, was that St. Patrick's Cathedral was a reflection of the architect's ambitions rather than his accomplishments.

And to a certain extent, this is true.....one certainly acquires a feeling of quality when one enters St. John the Divine, St. Thomas', or the West Point Chapel, to name a few, and keep the discussion in terms of Gothic. But to enter St. Patrick's one must have an open mind, rose-colored glasses, or lack of knowledge of the history of architecture.....columns and vaulting seem almost to be cast iron, aisle windows come almost in the realm of comic strips, and the whole edifice reeks of a model Cathedral of Cologne, with refined and stylized Chartres appointments. "Yate's Castle" was more subtle!

PAPER #2,

"That which exists in spirit ever seeks and finds its visible counterpart in form, its visible image; an uncouth

thought, an uncouth form; a thought in decadence, a form in decadence; a living thought, a living form."

These were ever the words of Louis Sullivan, first expressed in his "Kindergarten Chats", but reiterated constantly by him, and others, later. Soon, the statement "Form Follows Function" became the query "Does form follow function?" And since then, there have been books, articles, papers, seminars, etc., taking both sides.

The question will never by answered - in fact, it just may be that it needs no answers, just to be disregarded. Many famous and important buildings have been built where it is so evident that a form was designed, erected, and then the functions were squirted in. This might be true in the United Nations Secretariat. The opposite was certainly true at Wright's Larkin Soap Company Building in Buffalo where he first thought of function, evolved a form, and entwined the two so beautifully, thus having an office area in the nature of a "nave".

In 1893, there happened in Chicago that infamous Columbian Exposition, where the massive Roman buildings symbolized the wonderful era of the manifest destiny. This sickened Sullivan, as is known by all, and his further thoughts, his rebellion, his sharpened tongue had only to feed on his invented conjecture.....Form Follows Function.

PAPER #3,

Arthur Drexler says of the work of Ludwig Mies van der Rohe in the United States....."has involved the gradual exclusion of everything that has seemed to him subjective and conditional. Structure alone is retained.....his American work is a contest in which an imaginary absolute triumphs over reality."

And so it goes.....the same criticisms, heard one thousand times if once, about a man so channeled in his architectural thoughts that he is successful. The erecting of a steel column, the disappearing of it beneath fireproofing and then its absorption into the whole structure, the attachment of another member to the outside of this structure - that famous corner detail.

The glass house, the glass building, the floor-to-ceiling glass, the baked inhabitant. Somebody said this was good architecture of our times, so I guess I had better like it. Who likes it? Well, everyone - students, architects, critics, the man in the street; everyone who doesn't live in one, I guess. Who said it was good? Well, Mies did first, I guess.

If more people of note would fall off the charette of our times, called the bandwagon, perhaps things would settle down to a more "honest" architecture "for people". Right now brick and glass rank high above comfort and psychology, and it will be a struggle to rework design synthesis to practicality and warmth.

PAPER #4,

After listening carefully for years to the half-baked complaints about the architecture on the Syracuse University campus, there is question in our minds as to whether or not the people can "handle" the I. M. Pei designed Newhouse Communication Center. At this point, no one has enough information to submit a valid opinion, but there is a feeling among us that this building could come under the heading of sensational architecture to those who have given thought to such things, and will be "great" and "wonderful" to those who are uninformed, but have been told that they should be sick of red brick now.

One of the journals recently referred to the newly-designed Boston

One of the journals recently referred to the newly-designed Boston City Hall as a "Chandigarh for Scollay Square". Without being absurd, or carrying it too far, could not we say in reference to this new structure..... "an embassy for University Place".

If the multitude is tired of red brick and "poor" design of the existing buildings (poor through lack of funds, if the truth could be explained to deaf ears), let there be a revelation at the new, money-no-object, massive, over-scaled edifice as it sits on its static podium. The nature of materials shall fool the people, and the character of the building; because it will be new to so many eyes, it will be good. At last the University will have a decent piece of architecture, until spalling and surface crazing will again temper attitudes.

PAPER #5,

Too often we slide over the human element in architecture and architectural criticism. We know designers and architects only as notable figures who have built above-average buildings, or have said or written soon-to-be remembered profound (and otherwise) messages. Everything else is forgotten or unknown.

In fact, too much is unknown about great people - facts that have led to their greatness which, were they known, might mold the lives of others.

The childhood of Eero Saarinen was unique, of the highest calibre, and excitingly cultural. Why was Eero Saarinen a great architect? Inborn? Partly perhaps, but the background which so many are unaware of is more likely to be the reason. Also, to have Eliel Saarinen as a father was the ultimate.

The cultural atmosphere in which Eero grew up was nothing short of fantastic. The studio house in Finland, Hvittrask by name, was a drawing card for Sibelius, Mahler, Gorki, and many other artists. The 90-foot studio-living room was the center of the household, and in it Eero, at an early age, was drawing, painting, modeling and creating. A love for work was handed down from father to son. That love for work existed throughout his life, and everyone realized, when he died in 1961, that the profession, and the world, had lost a dear, unassuming, fabulous man.

PAPER #6,

Headlining the journals lately has been a controversy of note in regard to the progressive architecture design award for the Central Fire Station in New Haven, Connecticut. The question in point.....should a fire station be "foreground" architecture. Apparently, Dean Colbert was, and is, the only critic against such an installation.

Foreground architecture must be good - of this there is no question. And careful analysis will reveal that the New Haven Fire Station is good architecture, and that its presence as a recognized design element in the urban landscape is a new and exciting innovation.

At first sight, this building does not say "fire station", but the subtlety of the careful design work of architect Earl P. Carlin is soon quite revealing. The concrete structure is quite masculine, and the contrasting glass doors quickly exhibit the apparatus within. The somewhat antiquated hose-drying tower has been unearthed and introduced once more as a strong vertical element. Slit windows give necessary privacy to the dormitory quarters on the second floor, and the gleaming brass poles, so psychologically necessary, are ever present.

If architecture today must always be trying new ideas, instead of refining the existing, this for once is something new and refined, and should be asknowledged as an intelligent step forward.

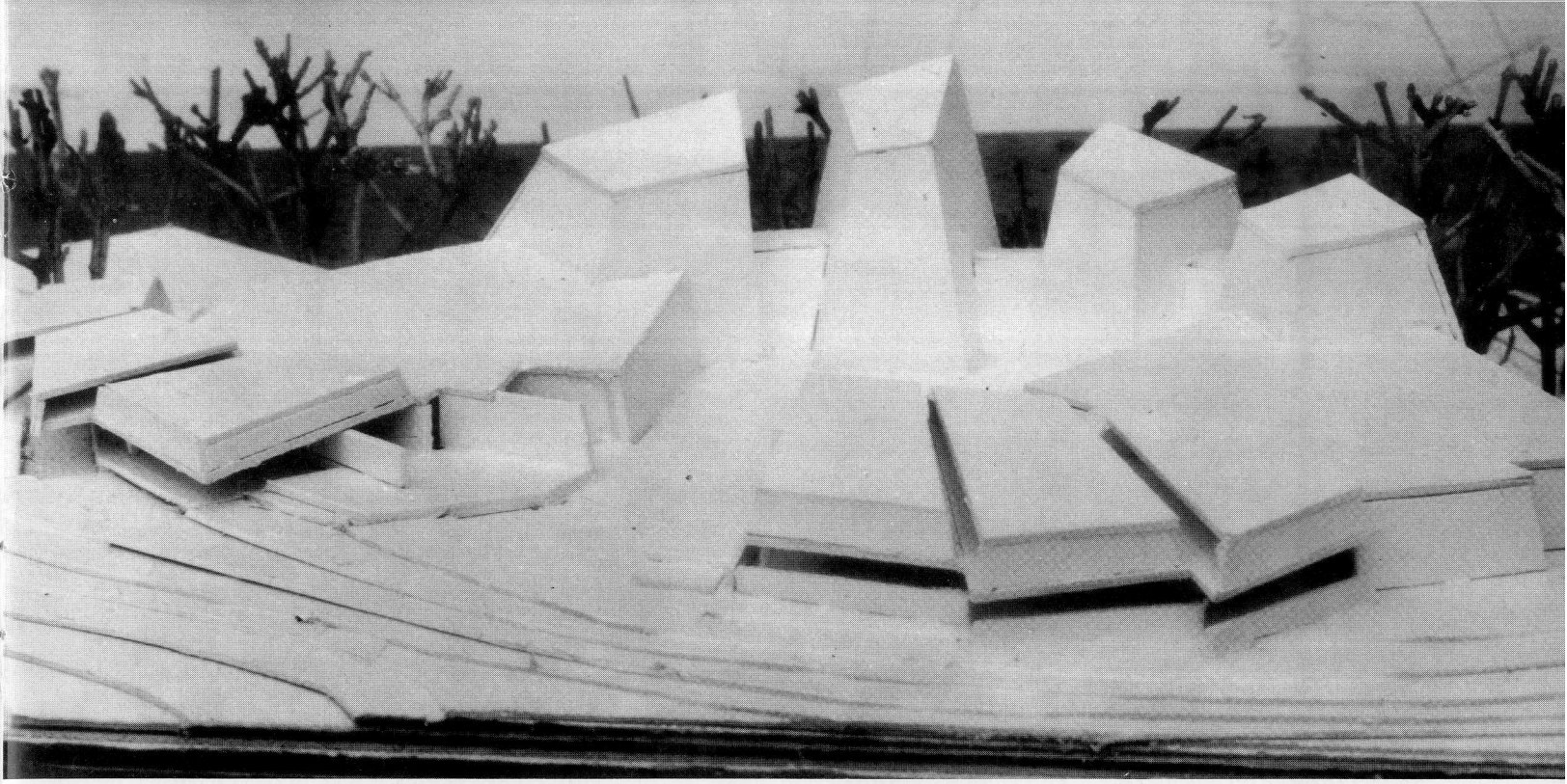
an interfaith center

HUGH M. TAYLOR

The idea of people of a number of different faiths coming together to worship is a new idea. The housing of several religions in one structure or in a group of related structures has been done only at two colleges: Brandeis University and the Air Force Academy in Colorado.

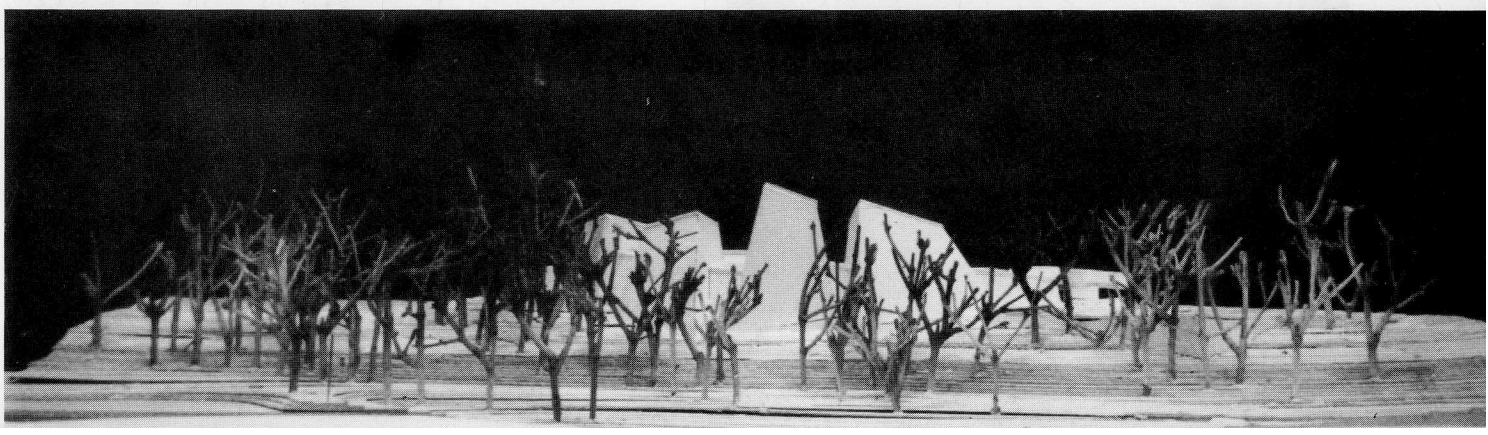
The church which worships one God has, since its founding, been divided. Some differences which have caused separatism are basic, others are incidental. Ideally, however, man will resolve these differences one day and become bonded together in a strong, unified declaration of God.

The problem presented to us is the design of an Interfaith Center for Syracuse University. Ideally, then, the best solution would be one which provides only a single space under one roof with Protestants, Catholics, Jews, Episcopalians, etc., all worshipping together with a single voice raised to God. This is obviously not possible for those differences which exist have yet to be resolved.



It was thus my purpose to bring these faiths together in a single grouping and yet still indicate their separatism. Thus, a tension is created whereby the forms which project up from the hill seem to almost come together as one and yet, they are quite separate spaces.

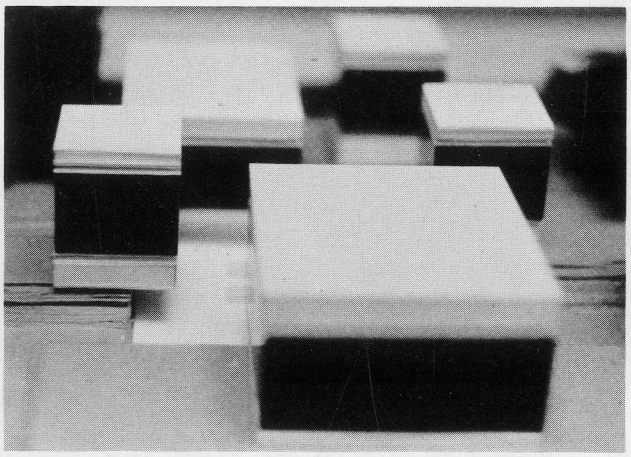
The four large masses which thrust up from the hill represent the four prominent religions on the Syracuse campus. These faiths become housed by the most dominant forms. The two smaller chapels (each housing two hundred persons), on the inside of the two outside masses, are over the alters of the two most represented faiths - Catholic and Protestant. Out from these latter masses fan the two large naves; one housing 1600, the other 1100. Off these naves are the administration and work and social spaces. These forms are oriented as secondary masses pointing to the more dominant worship spaces. The four thrusting "fingers" in turn enclose a large court into which all worshippers flow, both upon entering and leaving their respective service. In this manner, all the peoples come together temporarily as one body, perhaps letting them realize more than ever the common purpose of their different faiths.



an interfaith center

THOMAS K. CREAL

The fundamental aim of architecture is to synthesize and interpret the spirit and function of a people and their ideas into a building design which is functionally, intellectually, and emotionally a work of art. Perhaps in no field in the Twentieth Century is this more difficult than in church architecture. There are several reasons for this difficulty: first, the church of today no longer holds the dominating spiritual and philosophical position it did during medieval days; second, over the centuries, religion has produced enough splinter groups that individualistic expression for each church is increasingly difficult; third, the architectural profession is still in a state of flux caused by a rejection, during the late 1800's, of eclectic forms and expressions; and fourth, architects since the late 1800's have been dominated by functional, rational planning and a multiplicity of industrial building techniques and thus have failed to incorporate the emotional aspect of Man into architectural design. Unlike contemporary church architecture, medieval Gothic cathedrals have historical meaning because of their nearly perfect synthesis of man's emotional and physical nature and knowledge at that time. Also, they expressed a dominating atmosphere which combined the qualities of communal leadership and spiritual dignity.



The specific program for an Interfaith Center for Syracuse University included worship space for approximately two thousand Protestants, one thousand Catholics, two hundred Jews, two hundred Episcopalians, and space for administrative, social, and educational facilities. The basic problem was to express the communal quality of religion yet preserve for each faith its distinctive individuality. After extensive discussion with a representative from each faith, it was decided that individual chapels or spaces would be more successful than a single space with a revolving altar. Preference for separate spaces grew out of theological differences between religions. The representatives also desired to have their services simultaneously rather than in a staggered time sequence, since the hour of eleven o'clock on Sunday is a strong tradition.

This particular design was based on the idea of a large open central platform from which the five chapels can be entered. An additional chapel for two hundred was delegated to the Protestants in order to give them more flexibility. The platform was lowered five feet and the chapels were raised fifteen feet, being substantially cantilevered over the platform. Each chapel consisted of exactly the same aesthetic, basically large, high cubes of grey, heat-resisting, light-reflecting glass, in order to avoid physical competition between churches. An effort was made to avoid any hierarchy from developing through scale by the juxtaposition of forms and the entrances to the platform from the street. Exterior identification was achieved through the use of abstract patterned mosaic panels. The administrative, social, and educational facilities were placed below the platform where natural sunlight filtered through large skylights.

letter to the editor

JOHN G. COLBY

Syracuse University has now reached a point in its development where it is faced with one of the most important decisions it will be called upon to make, regarding the future character of its academic and social environment. The administration, acting as a single client presumably interested in aesthetic values will be, as ever, confronted with the problem of establishing a meaningful relationship between a large group of buildings. Every campus, faced with changing needs and policies, ultimately becomes an assemblage of building types.

As a result of the college boom of the last ten years, today's best architectural talent has been actively engaged in shaping the form of campus buildings throughout the nation. As in our case, the overwhelming bulk of building has been adjacent to, or among a group of buildings erected in an older tradition. Rarely, however, has anything been produced in the form of overall building concepts in an established architectural discipline.

Here at Syracuse, partly due to lack of foresight in establishing long-range land acquisition policies, and in our effort to push the donor's dollar to its last penny, we have been forced to erect a rash of disunified building units in our own peculiar style of "brick-box" functionalism. Why are our eyes not open to the outstanding accomplishments of other more architecturally successful campuses in the country where excellent student environments have brought endless praise and far-reaching stature.

Admittedly, the architect must make a concerted effort to develop a character sympathetic with and enhancing the character of the older buildings. If the use of certain materials is a dominant trait of a university, as brick and limestone are here, he must follow this pattern. This does not mean, however, that we must refrain from building the most beautiful buildings simply because there are ugly ones around, or that we must become timid by attempting too vigorously to preserve a unity.

It is necessary now, more than ever, for the university architects, planners, and administration to re-examine their ways of doing and seeing, and thereby establish a new method of reaching higher goals. We must not only think of individual buildings, but more important, focus our attention upon the spaces and relationships between them. We must take a stronger position against the wishes and whims of donors who are often detrimental to such planning. Rather than cling to one firm for construction of all buildings as a means of preserving unity, we must organize a method of cooperative association between individual, nationally outstanding architects working on single buildings in a total scheme. Preservation of unity should be left, as it is in many other colleges, to a competent, effective, and coordinated board of design.

A beginning - and an excellent one - has been made, fortunately, in the commission of I. M. Pei to design the Newhouse Communications Center. I question, however, whether this choice can be credited to our administration, or to an architecturally enlightened donor. Whoever is responsible, let us hope that such thinking becomes a trend rather than an isolated case.

on research and design

BY HAROLD HOROWITZ,AIA

The question asked is, "How is research related to design in Architecture?"

An answer to a broad question like this seems to grow and develop as it is thought about and is not likely to ever be complete and wholly satisfactory. A first thought is that the designers' program and the need for his service is increasingly being influenced by research in all fields, as well as on environmental, aesthetic and construction problems. Also, the need for a new building may arise from a research activity; the exact nature of dissatisfaction with present buildings, towns and cities can be brought sharply into focus through research; and concepts of superior forms for buildings and communities can be tested and refined through research. It would be useful for the designer to participate in such research and it is vital that the designer be aware and understand what is being done by others.

In the area of construction methods and materials, the architect has for too long left to the engineer, physicist, chemist and manufacturer the whole responsibility for charting the course and carrying out the procedures of research and inventiveness. Having left this area to persons with less broad responsibility for the whole of design, more narrowly specialized education, and little or no opportunity for knowledge of the client's needs, the architect must then accept and use new products and construction methods developed more as a result of gross market evaluations and corporation growth attitudes than his own considered needs. In failing to participate in the research and development of the building industry, the architect has also been left unprepared to locate and use the research data that is available. The vast increase in materials, components and construction methods that has occurred in the last two decades has become a source of frustration and confusion because of the extreme difficulty of being able to evaluate the opportunities they offer and wisely select the elements of an enlarged and enriched construction vocabulary.

The areas of research which seem uniquely appropriate for the architect are those which tend to define criteria leading to the design of aesthetically rewarding environments, to improve the processes and procedures of design, and help to better understand and interpret the impact or effects of designed environments on people.

The establishment of criteria for design is a general area in which continuous study is required. The need for continuously evolving studies arises from the steady contributions being made by scientists in all fields who are providing new knowledge that can be useful in building design. The physical scientists are increasingly extending our knowledge of solid and fluid mechanics, heat, light, acoustics, electronics and solid state phenomena. The architect is left to wonder whether such developments as electroluminescent panels and thermo-electric heating will improve the environment? Will they be worth any extra cost? How may they best be used?

Each of the broad fields of economics have direct pertinence to the field of building. Economists' new knowledge and theories are important to architectural design when they concern production, distribution and consumption of material goods, the need and demand for buildings and the possibilities for financing their cost. In the political sciences: the organization

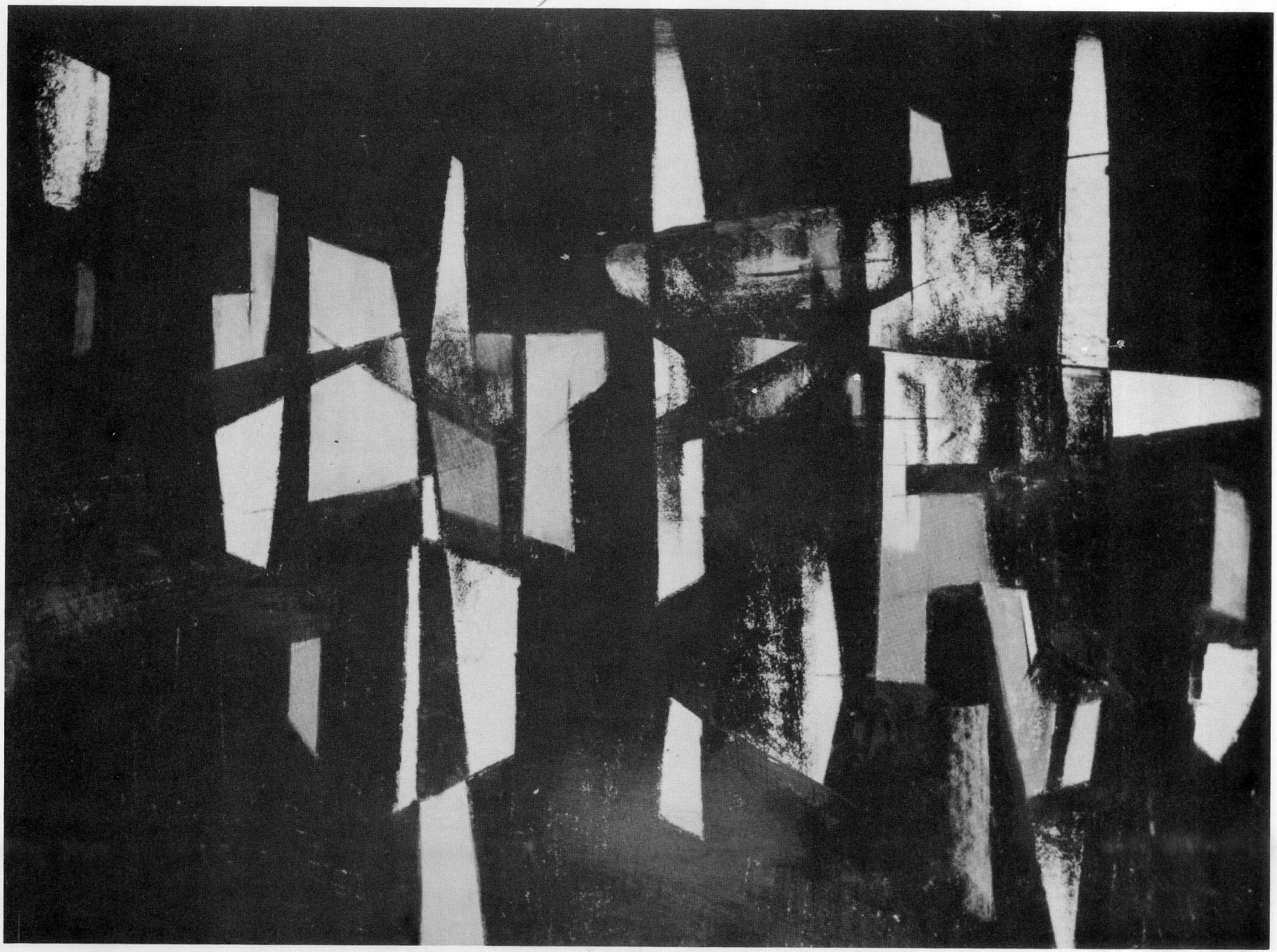
of federal, state and local government; legislative programs, codes, zoning ordinances, subdivision controls, city planning controls; and many other subjects of direct concern to building designers are being studied at hundreds of universities and other institutions. The information developed should be reviewed and used advantageously by designers.

The behavioral scientist is studying problems of perception and asking such questions as: In what ways do individuals perceive and experience the architectural world about them? Are the surroundings more or less similarly perceived by different individuals? How does the environment influence and change the way individuals perceive? Behavioral scientists are also deeply engaged in studies of the symbolic significance and impact of colors, shapes, lighting situations and considerations of social forces and organization as influenced by the environment. Such matters as these are close to the heart of architecture and the designer cannot let his understanding of new knowledge in this field lag far behind the frontier of the research laboratory. Not less important to the designer is the new knowledge being added by the life scientist in understanding of comfort levels for heat, light, ventilation, noise, vibration and the physiological and psychophsiological reactions they produce.

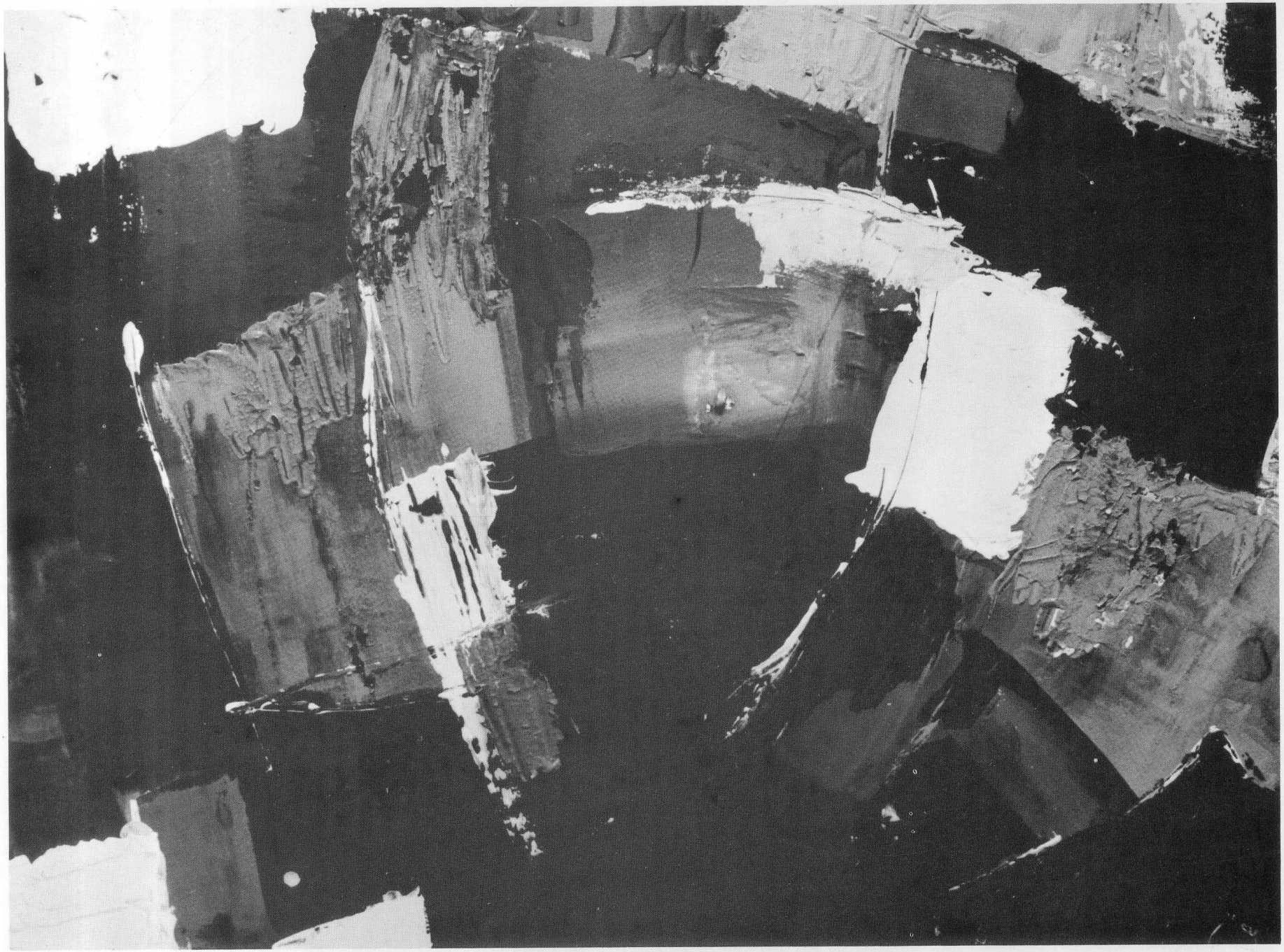
As important as the individual contributions of scientists in each of these fields may be, their additions to the store of design information is useless until the contributions of the several fields are weighed against each other, coordinated and balanced, and criteria established. The problems of evolving satisfactory criteria are extremely difficult as they involve communication between different disciplines employing different vocabularies; a constantly expanding universe of information whose rate of growth seems to be increasing; and the normal difficulty of working with a complex set of variables. A special complication in the United States today is that most research is defense oriented and though the general findings are applicable to building design, they are hidden behind restrictions because of national security needs. Among the most exciting of current research programs for the building designer are those associated with the development of closed ecological systems for the human participants of our proposed space adventures. The architect should be impatient to obtain data from these studies and while waiting he should be preparing to use it to his advantage when it is available. Research now being done in this area may revolutionize our methods of providing comfortable physical conditions in future buildings.

All of the ideas presented thus far concern research and its use in a manner directly applicable to the solution of architectural problems. In addition, research is an activity in which the architect may engage for his own intellectual stimulation, to satisfy his curiosity and improve his understanding of both specific technical problems and questions of broad philosophy. If, as an example, the architect believes that his word has an impact on the experience of people, he may be intrigued by the difficulty of the problem of measuring and evaluating that impact. He may question and wish to investigate the relation of currently prevailing tastes and fashions as a factor in the evaluation of his own concept of style. This may lead him to study the forces that have shaped past architectural forms and ask such questions as: How does great architecture happen to come into being at one time and place and not at some other? What evidence is there for great architecture having come into being as a result of an individual's conscious design effort rather than as a result of social and economic needs calling forth a form already determined by the cultural forces of the time? What decisions by the architect are crucial to the execution of a great design and what decisions are really beyond his control and power?

Greenberg



Patterson



WARR

LaCroix

an auditorium - theater

GREENBERG – WEISBURD

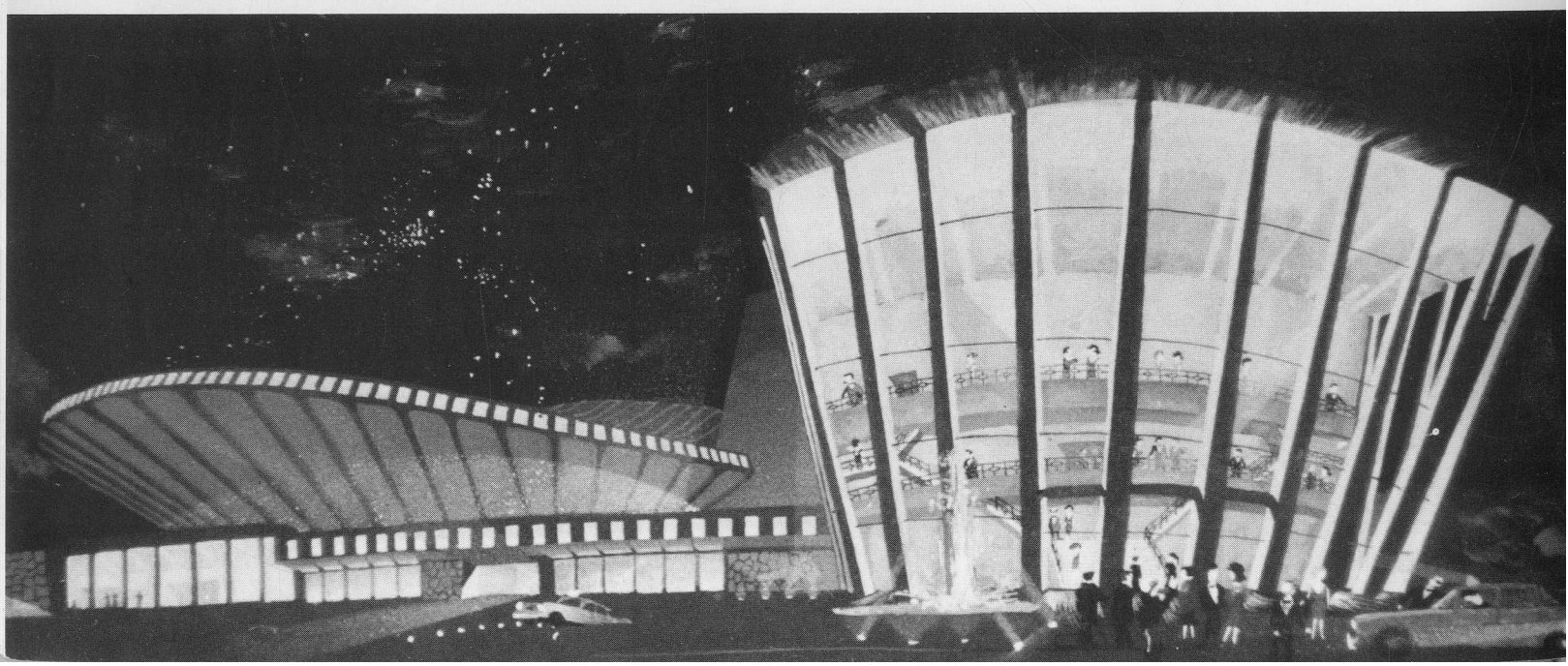
The essential problem in this project was that of providing an exciting, attractive and flexible structure for the lively southern city of Mobile, Alabama. There were to be two buildings, one an auditorium, to serve as an exhibition hall, a sports arena and a grand ballroom for the Mardi Gras. The other building was to be a theater which would be the home of various local theater groups and could serve as a focal point for visiting thespians.

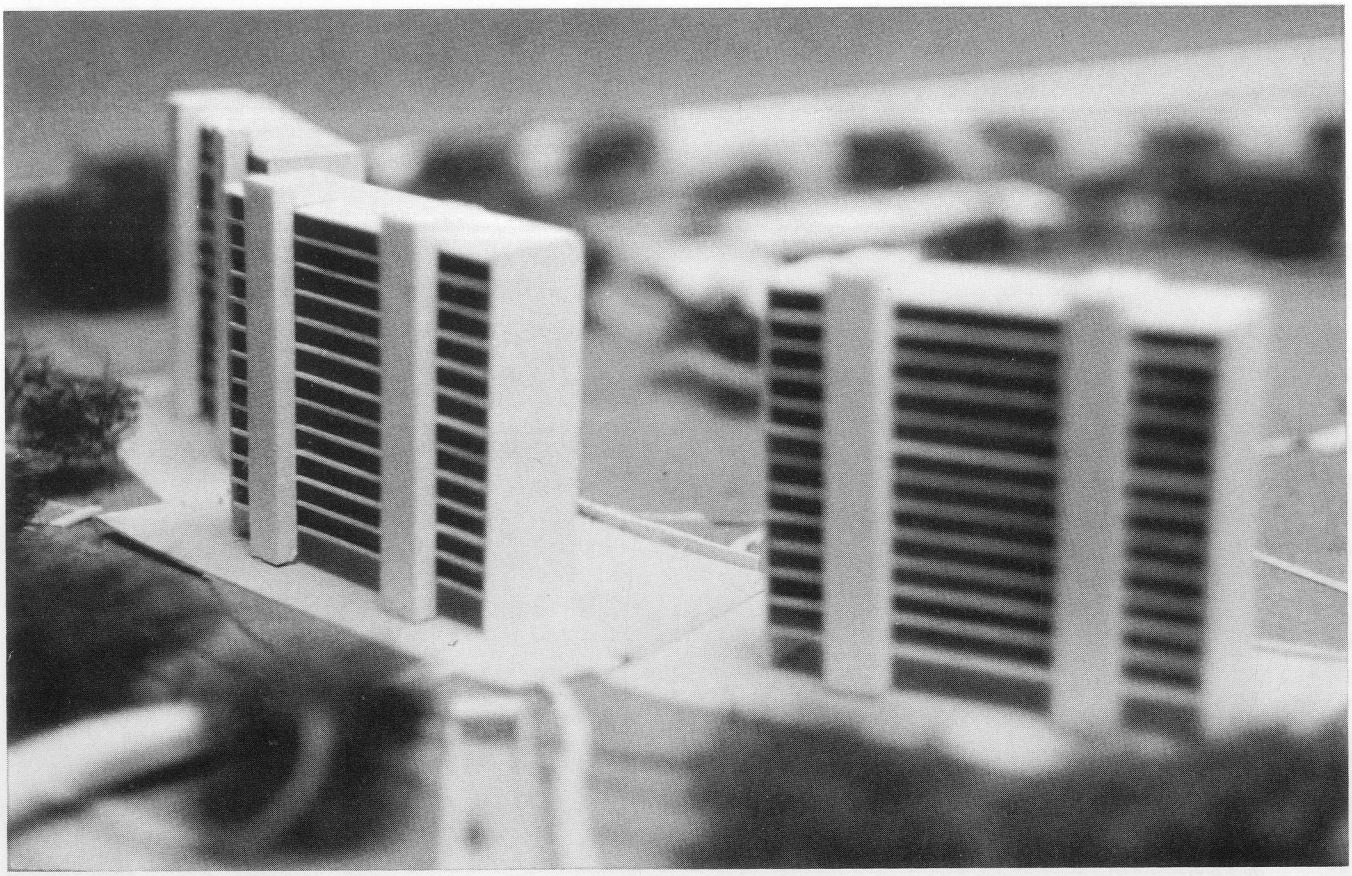
The problem was presented by Mr. Howell E. Cobb of Mobile. Mr. Cobb, an architect and native of Mobile, was able to give the student designers a great deal of insight into the customs and institutions of his native city.

The solution shown here fulfilled the requirements most interestingly. The large auditorium has no interior supports, the roof being supported by cables suspended from the perimeter tension ring. The hugh pylons which, with glass infilling, form the front wall, are also held in place by cables in tension anchored in the structure of the stagehouse.

The theater received the most design attention. An open, three-story lobby with balconies projected into it, led to the main theater house. At the second floor level, and adjacent to the main body of the theater, acting as a link to the auditorium, are various banquet rooms, offices, a bar and rehearsal rooms. The theater has an adjustable set of ceiling planes to allow acoustical adjustment. Below-grade automobile access leads the theatergoer to two upward curving ramps opening directly onto the lobby. The fluid, dynamic form of both the theater and the auditorium are conceived as having a heightening effect upon the already normal high spirits of the citizenry of Mobile.

All in all, the problem presented was an interesting and informative one and provided a worthy start to the Visiting Critic Program for 1962-63.





a housing development

N. STEWART QUARTY

The team project of a housing development was perhaps our first forced awareness of the social sciences. In many past housing developments, the individuality of each separate unit is lost, even if the architectural form produces excellent aesthetic qualities.

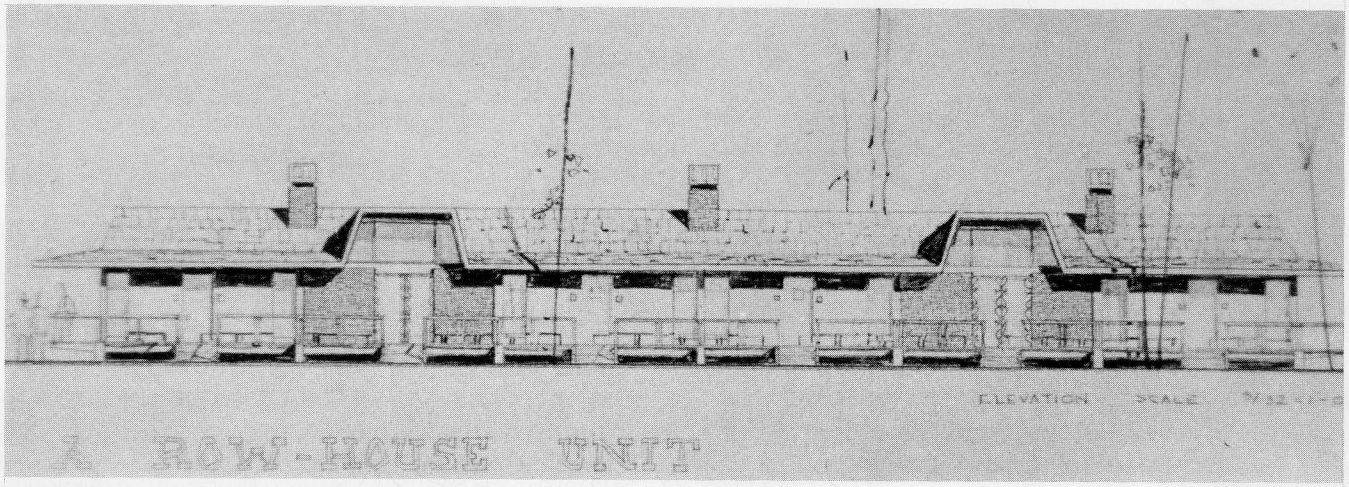
As will be noticed from observing the model, the living units have been developed into low-rise (flats) or high-rise apartment buildings. Our objective was to keep the individuality of each unit without entirely separating from the unification of the whole.

Probably, the most important characteristic of today's housing projects is the lack of privacy. Of course, there are the obvious physical and mechanical factors that will be considered such as glass area, sound transmission, and vision into other units, but the often-ignored biological and social needs, such as individual personality characteristics and sense of identification with one's own unit, must be taken into more careful consideration. The designing of this development must coordinate the constructional and engineering problems with the total human needs. The study of psychology and physiology will indicate the impact of the buildings on the mental and physical health of the occupants.

It is not until these biological and social needs are defined in relation to housing that aesthetic principles can be coordinated. The design of the grouped units defines spaces which all focus on the central park area to provide as much openness as possible for freedom from conjestion. Automobile circulation is kept to a minimum with joint carports for the low-rise and an underground garage for the high-rise apartments. Yet there is easy access for service.

old age housing for twenty thousand

RICHARD PHILIP LA CROIX



PROBLEM:

The first stage for the five four-man teams was to pick a site that would satisfy the needs of twenty thousand people. Each team picked a different site. The next stage was a sociological-psychological study of whether or not a self-sufficient city for the aged was worth consideration.

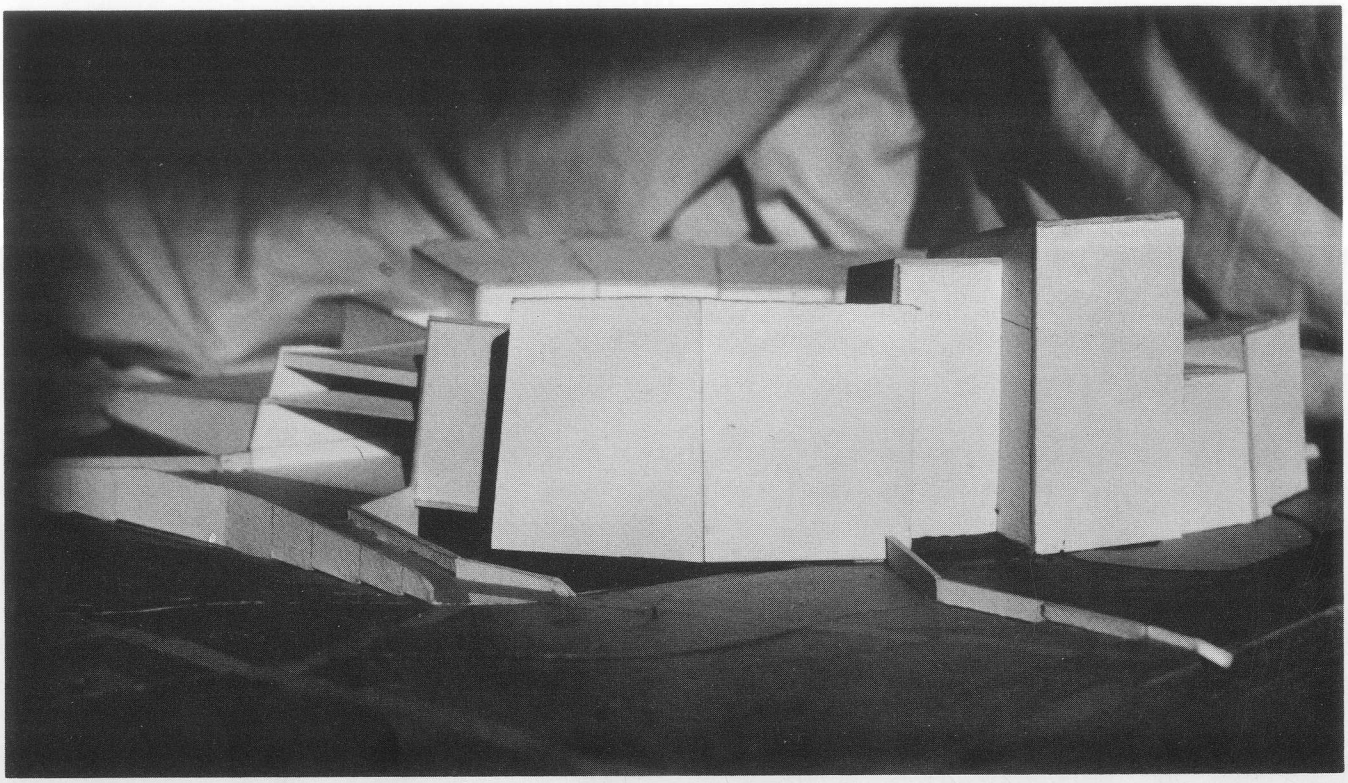
Most of our class believed the newness of segregated age groups would be a hindrance to our society; that the young learned from the old. But this, we found, is a dying concept. Such communities do exist in California with many more being planned all across the United States.

The basic task of the teams was to do general research and propose an overall site plan showing housing areas, public facilities, recreation areas, etc.

Following the team project, individual projects were required. We were to design a neighborhood and explain our individual concepts of neighborhood relations, including common recreation facilities, commercial centers, transportation patterns, and personal relationships.

In the past projects of this nature, almost all of the buildup stemmed from one type of structure. It was stated that in a development of this nature, there is a great need for individuality within each building rather than an overall relationship of buildings.

The final solution maintained an overall relationship by means of materials and allowed for individuality in the architectural form and detail. Each neighborhood provided different functions and presented a different atmosphere from the next. Each housing group had a different atmosphere from the others within the neighborhood, with each housing unit creating only a shell; a backdrop for individual expression.



a fine arts center

JOHN PATTERSON

This project enabled the student architect to work on one space of the large, future development of Syracuse University. The Fine Arts complex is to be located in the immediate vicinity of Lowe Art Center, and present plans call for it to be a portion of the Fine Arts quadrangle, which includes the new Communications Center.

I was attracted to the "sculptured concept" in this building. In an effort to express the fine arts use of the structure, I attempted to sculpture the building. Economics in this type of work (concrete) is very critical with sculptural shapes, for the framework constitutes the greatest cost, and re-use of the forms is desired. Therefore, I sought my effect using areas of the same size and shape, permitting placing of the concrete using only three or four differently shaped forms.

Included in the building are sculpture studios, a small auditorium, offices, lounges and snack bar, mechanical space, stairways and men's and women's rooms, plus a large exhibition area. The studios are above the offices, facing north to keep the sun problem as minor as possible. Opposite, or on the south side of the structure, lie the mechanical areas, lounges and auditorium. Both sections are shaped akin to a crescent, with their concave portions facing each other, framing the large, free, exhibition area that lies between the two. At each end of the exhibition space are the entrances and exits for the building. A balcony surrounds the gallery, and serves as a circulation media between the studios and lounges, etc., above. Ramps entering, mark off small exterior sculpture courts, where the public can look down on sculpture and patterns in grass and gravel.

a fine arts center

WILLIAM HOUGHTON

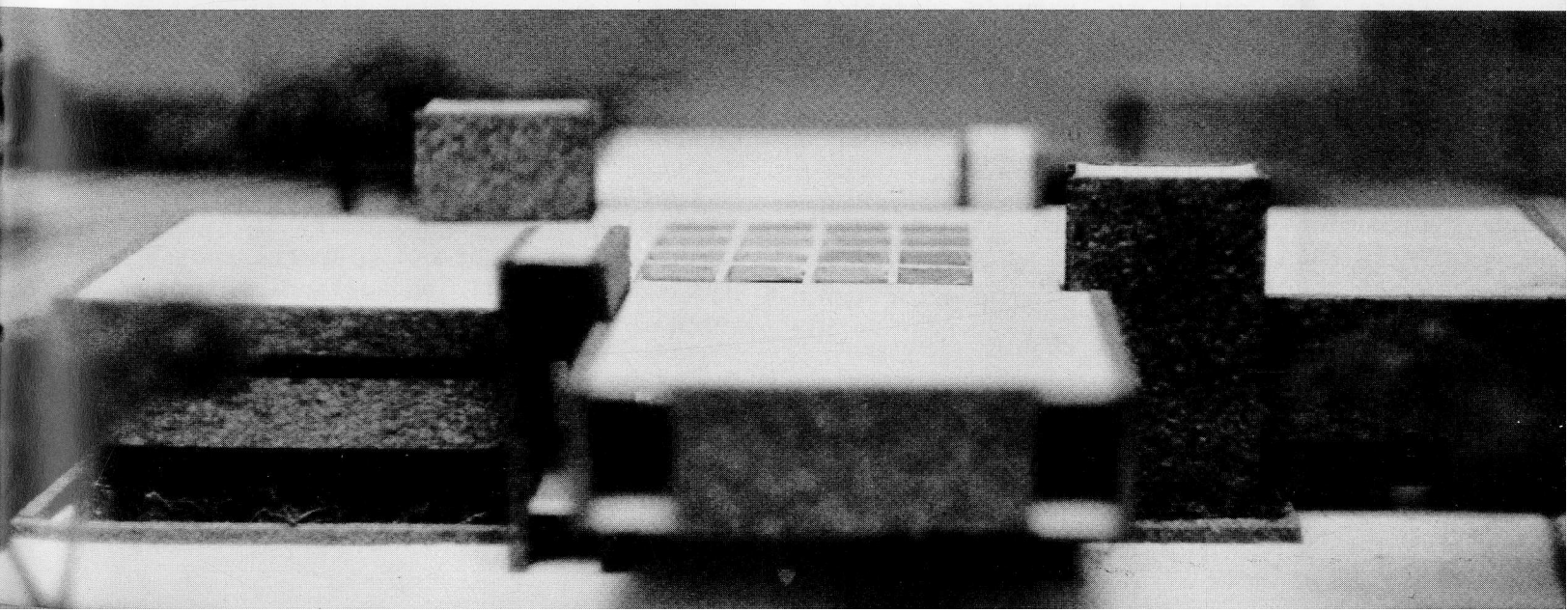
The problem of designing an Art Design Center for Syracuse was twofold. The building was to be used by art students, students in other majors who wanted some art background and people out of the University community who came to see the exhibitions and to hear the lectures. Thus, the first problem was one of control and circulation of these major groups. The school wanted to make the exhibition area obtainable to the students at all times so that they would be drawn into it. It was hoped that the student would be stimulated in his own work through synthesis and reflection.

The basic philosophy was to have students circulate around the exhibition area and at the same time keep their circulation pattern from interferring with that of the public. Thus, the building function determined the building form. I decided to use a cross plan with the center being the exhibition area, allowing circulation around it. This seemed the most basic and simple way of solving the problem and still have an interesting form that would relate to the other existing buildings.

The first floor had the exhibition area in the center, with the entrance at the front of the cross; the auditorium on the left arm; storage and maintenance in the back arm; and the administration in the right arm. The second floor was open in the center with a balcony around it for circulation allowing the students a view of the exhibition at all times. The arms of the cross had the student lounge and studios in them. This allowed three exposed sides of each arm, giving natural light to all rooms.

Above the center exhibition area is a very large skylight which causes a shaft of natural light in what would have been the darkest area of the building.

The basic form of the building was horizontal in nature, but was broken up by vertical elements located at the inside corners of the cross in the form of stair wells and cooling towers. Thus these vertical elements (the stair wells), tied the two horizontal circulations of the students and visitors together, allowing the student and visitor to circulate freely (of each other), and at the same time, draw the student into the exhibition area.



electronic data processing techniques for planning

JOHN A. WARE & HOLLISTER KENT

INTRODUCTION:

It has been known within the planning profession that techniques used in operations research, systems engineering and electronic data processing hold great potential for planning agencies. Our experience with completed multi-purpose regional planning surveys, using electronic data processing methods, has shown them to be technically efficient, financially economical and to provide much accurate data that had not been readily available. The proven success of completed multi-purpose planning surveys has led us to investigate ways in which the system can be modified and expanded, to cover the full range of planning activities in Vermont.

VERMONT REGIONAL PLANNING STUDIES:

As planning consultants to the State of Vermont Development Department we are in the process of gathering basic data on the state, making an inventory of resources and analyzing these facts, in order to provide current, readily available, physical, economic and social data. In the process, we are studying methods for increasing technical efficiency, gathering basic information, and analyzing data; and studying methods for insuring that information gathered can be used to the full when policies are being made by state and local government departments.

Planning agencies should document their findings with lucid factual material. With such information, those responsible are able to make decisions in the public interest with less chance of error. To accomplish these objectives, suitable factual data must exist. Usefulness of data for multi-purposes depends entirely upon how data are collected, assembled, displayed, and kept accurate.

Until recently, surveys to collect basic information on resources, land use, zoning, and housing conditions, have been used primarily to prepare maps. Maps depict patterns of use and conditions of an area only in general terms. In the proposed surveys, data are obtained in quantitative and qualitative terms. Areas of land used by different activities, and use of buildings, are measured and recorded on punched cards. With data in punched card form, machines can be programmed to prepare both printed reports and maps. If the data are obtained and organized for multi-purposes, they can be used many times and reassembled into many different forms entirely by machine.

First steps are now being taken to assemble a complete library of factual basic data for Vermont. In the spring of 1962, aerial photographic survey base mapping was undertaken for the state; an area comprising 9,300 square miles and a population of 390,000. The purpose of the aerial photographic survey is to assist in the data collection process for several state-wide surveys

and studies. These can include: general base mapping; topographical mapping; tax mapping; land use studies; land, soil, mineral, water, and timber resource studies; transportation studies, and other surveys, which are needed to formulate a comprehensive plan for Vermont.

Interpretation from aerial photographs is an economical and effective method of collecting land use and other data. It is essential that these photographs reflect existing conditions, so that data obtained by photo interpretations are current and accurate. In 1963, a multi-purpose land use survey will be completed for the rural areas of Vermont. At the same time as the Vermont aerial photographic survey was flown, the New York section of the Lake Champlain Basin was photographed. There now exists current, and almost complete aerial photographic coverage of the Lake Champlain Region.

All data collected will be transferred to punched cards; in this form, accurate summaries and analyses of land uses within Vermont can be obtained by means of electronic data processing. This will be followed by inventories of soil, mineral and water resources; population and labor resources; economic resources, and so on, until a "library" of multi-purpose information has been assembled. Much of this information already exists in an unrelated manner; this data must be re-formed so that it can be used for multi-purposes by several agencies.

The land use and resource inventory of Vermont marks the beginning of the development of a comprehensive state-wide data collection system, using unique geographic coding and employing electronic data processing techniques. Vermont could be one of the first states to establish a planning data processing center, to develop an electronic data processing system, and to have multi-purpose data available in this form, for use by all agencies of state, county and local government. The Vermont surveys, inventories and analyses have been designed so that both sections of the Lake Champlain Basin can be studied as one region - if the basic data are made available from the New York section.

VERMONT GEOGRAPHIC CODING SYSTEM:

Briefly, the geographic coding system used in Vermont, capable of expansion to cover the entire Lake Champlain and New York, is as follows:

One of the main objectives to be achieved in coding planning data is unique geographic identification. Data may be coded to ownership and street address, but this is awkward and expensive to process. Flexibility of geographic coding for summary purposes, and for re-assembly into different types of analysis, is of first importance.

A flexible system which enables planning data to be tabulated, summarized, collated with other data, and analyzed, requires that each property, parcel, and lot be coded to different types of geographical entities, such as:

Village	City
Census District	Planning Area
School District	Prediction Zone
Town	County
Neighborhood	Watershed
Traffic Zone	

To accomplish flexibility, one technique is coding by the grid coordinate system.

To make all planning data for Vermont subject to easy machine processing and analysis, a geographic coding system has been established on a grid basis. The grid is ideal for analytical work, since location, direction, distance, summaries, and presentations (even data printed directly onto maps) can be handled completely by machine.

Use of a grid system for geographic identification of land use data, resource data, population and economic data, transportation and traffic data, is now being accepted by planners, and

is likely to become the standard method.

ADVANTAGES OF USING E.D.P. TECHNIQUES:

Following are some advantages to be obtained in the use of electronic data processing techniques for regional planning work:

1) Unique Geographic Identification - The Vermont system provides for unique geographic identification, so that each location within the state has a single number which cannot be confused with that of any other location or building. A ten-digit number can give unique identification to a floor within a building, within Vermont. All buildings, land, and water within the 9,300 square miles comprising Vermont have been given a unique geographic identification.

2) Uniform Presentation of Different Kinds of Data - Planning agencies must deal with many different kinds of data. Types of data which are used include:

Land Use	Population
Census	Traffic and
Assessment	Transportation
Natural Resource	Economic
Housing	

If these data are given the same geographic coding system, they can be related and given a uniform presentation and studied more easily.

3) Geographic Comparability of Different Kinds of Data and Flexibility - The relationship between different kinds of data can be measured, thus increasing their reliability and usefulness for regional and local planning purposes, as long as they are all coded using the same geographic system. The Vermont system of geographic coding allows for mechanical conversion of data to other systems of numbering, such as census districts, municipalities, counties, planning areas, traffic zones, and assessment tax numbers.

4) Mechanical Presentation and Easier Analysis - Analysis of data is much faster (and hence less expensive) if the data can be quickly and flexibly summarized. Data obtained and recorded using a comprehensive geographic coding system can be mechanically presented by standard tabulating machines, for printing values in their correct positions directly on maps, at comparatively little cost. A standard I.B.M. machine is capable of printing data in the form of a map, geographically accurate to the nearest one-quarter inch, on a state map approximately 14 feet by 9 feet.

This machine-printed map covers an area of about 40 square miles, and data has been summarized to quarter-square mile areas. The top figure in each group represents the area of the land use displayed to the nearest 1,000 square feet. The lower figure indicates that figure as a percentage of that land use to the total land within the square mile, correct to a tenth of one percent.

Using a transparent overlay of the state or any geographical section selected, and placing it over the machine printed maps, it is possible to tell quickly what the conditions are within a given area by relating land use to population, taxes, road condition or other data. Normally, this would take a long time to ascertain and generally a specific study would need to be done. In this case, the result is fast and accurate.

Probably, the greatest advantage of electronic data processing techniques as applied to planning is that it allows the planner to spend some time in planning. Using the generally accepted methods of data collection, he would be spending the greatest percentage of his time in collecting data by laborious methods which would permit him little time for analysis. The result has been that planning has become too much oriented toward the collection of data with little time spent on analysis or recommendation.

the site study

JOHN G. COLBY

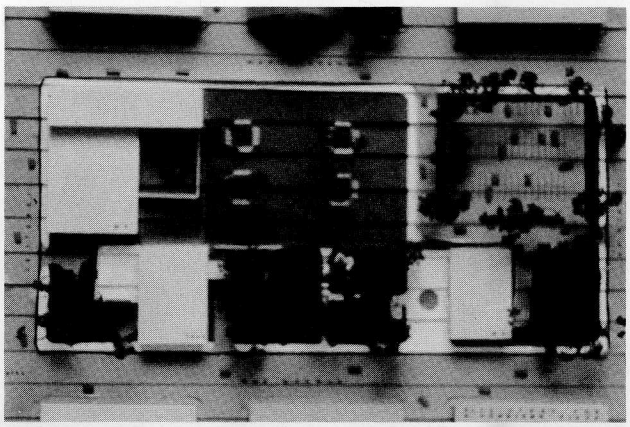
The problem was to explore the possibilities for planning a part of a large urban renewal area. The area is surrounded by desirable three-story brownstone row-houses and is within a few blocks of the downtown area of the city.

Existing on part of the three-block site is a small outdoor market area in which items to be sold are displayed under umbrellas on the cobblestone pavement of the block interior. Tourists are thereby attracted during the summer months. The market area, occupying a part of the center block is bordered on the south by a public park. Both were required to remain intact, except for minor landscaping changes and provision of covered walkways at the discretion of the designer.

In this project, it was assumed that a private developer had committed himself to building a Merchandise Exhibit Center, a Movie Theater, and a Medical Arts Building. The object of this problem was to study the overall site plan and recommend locations and general massing of these three buildings, the individual design of which was to occupy the remainder of the semester.

Parking was accommodated partly by two municipal garages adjacent to the site, except that provision for 100 cars was required partly next to and partly under the Medical Arts Building. The site was of about five percent slope from north to south, and two interior streets were permitted to be closed.

An important consideration in the design was the achievement of a building grouping providing a unification and emphasis of the character of the market plaza and public park. Moreover, various restrictions, primarily building code requirements, demanded

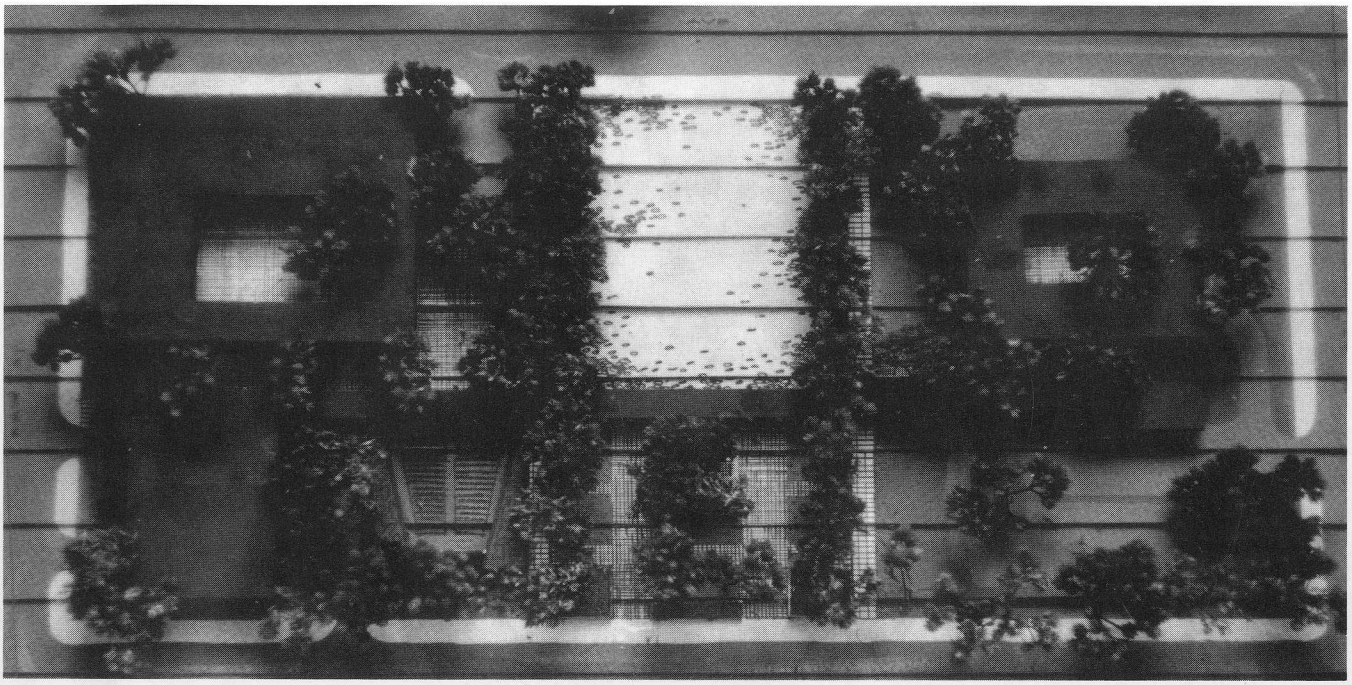


adherance.

Presentation was in the form of a site model, showing land contours, streets, park, square, and building massing; both of existing and proposed structures. Provision for changes in the model as the planning of individual buildings progressed was required.

In my solution, the Theater and Merchandise Exhibit Center were grouped on the west block, and the third, or east block was given over entirely to development of the Medical Arts Building. The park was used as a vehicle for visual connection of the Medical Building and the Theater, while the Merchandise Exhibit Center, the most public of the three buildings in nature was directly accessible from the market plaza and off-site parking. Shade trees and conversation areas were provided in the latter. Direct automobile access to covered entrances were provided for the 500-seat Theater and the Medical Arts Building. The 48,000-square-foot Merchandise Exhibit Building was provided with a 10,000 square-foot enclosed court for outdoor displays.

the site study



FRED HORLACHER

As the center block contains an outdoor market place considered to be a landmark in this New England city, it was left untouched in the planning of the entire three-block area with the exception of some peripheral planting. This planting tends to screen the activities housed in the new commercial and professional buildings from the activities in the market plaza.

There were to be situated on these two outside blocks, three buildings; a Merchandise Exhibit Center, Theater, and a Medical Arts Building. The exhibit Center and Theater were grouped together with their main entrances facing a major covered pedestrian walkway running longitudinally across the three blocks. This mall directly connects the two commercial buildings with the professional Medical Arts Building.

The Theater and Merchandise Exhibit Center were grouped together because their functions were similar. It was also thought that as the Exhibit Center would be used mainly in the daytime by shoppers and tourists and the Theater would usually be inhabited at night, automotive and pedestrian traffic congestion would therefore cause no great problem. The Medical Arts Building was set apart from the noise and confusion of the commercial buildings. Here again, trees and shrubs were used to screen the purpose of the Medical Arts Building from the noisy town market plaza. Also, it was necessary to set the Medical Building on an entire block by itself to accommodate the required one hundred parking places.

All the buildings face the covered pedestrian mall which is located on the interior of the site. Therefore, the whole project was conceived as an interior-looking scheme with walkways through heavily planted areas.

a motion picture theater

CLARK SHAUGHNESSY

A motion picture theater is not the grandiose opera house of the past century. Yet, it has its own elaboratness as you shall see. There is no need for the stage, the rest of the proscenium arrangement, or the actors' accommodations. Both cater to a large audience of seated people, provide a lounge-conversation space for intermissions and a refreshment counter. The movie theater has an innovation in its outdoor newsreel court.

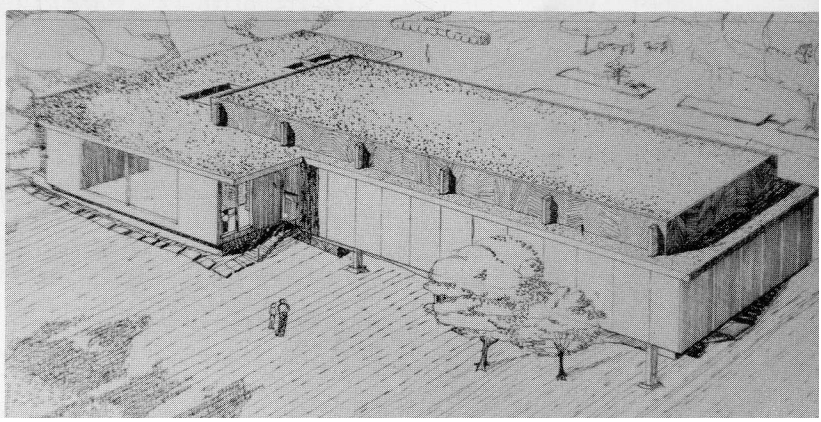
In the motion picture theater, the stage is eliminated and the screen floated in a position according to floor slope, the sight lines and the picture projector angle. Wall panels are aimed and ceiling panels suspended in just the right position to strengthen or cancel sound. Air conditioning is done by exhausting the air under the seats and supplying it from the ceiling at high speeds. Conditioning of the air also includes heating.

Not only must these atmospheres be provided in the theater proper, but also in its amenities. Here you may want a different portion of atmosphere (more or less heating, sound control, vision control). Therefore, each part's special atmosphere must be contained. Sound and smell of machinery, for instance, must not enter the auditorium area. Nor should the noise and sunlight of the outside. Other rooms have certain physical qualities that should be omitted from them. Conversely, certain views, interior and exterior, are desirable. Certain mixtures of atmospheres and spaces are also desirable. This is determined in part by the public and part by the architect.

These are the criteria for an idealistic environment, architecturally. The federal, state and local governments enforce laws pertinent to the safety of architecture which is as much a part of it as design.

Now I'd like to discuss the various parts of this specific building, starting with the theater proper. This area may be seen in the lower part of the perspective. Void of windows, its walls are of pre-cast concrete panels. The shallow, long box atop these panels amply expresses and holds sixty-foot trusses and the air-conditioning exhaust units. To the center of the perspective is the entrance court (holes punched in roof). From here you have the choice of the various areas of the building. To the right, top of the perspective, is the newsreel court. To the left, the interior lobby from which the theater and small dining area are directly accessible. Straight ahead - the entrance mural which may be seen across the top of this page.

Preceding the entrance court is a large, cobblestone retailing plaza, around which is grouped a Merchandise Exhibit Center, Medical Arts Building, the theater and a church. There we have the last semblence between the two types of theaters. They are both civic centers of their respective social institutions.



a medical arts center

FRANK ROUTMAN

The Medical Arts Building constituted the final part in a 3-part development of a 3-block urban renewal project in a city comparable to the size of Syracuse. It is intended to house those of the medical profession who seek to rent it.

PROGRAM:

To provide a Medical Arts Center with approximately 30 - 40 rentable suites of two typical areas - 400 square feet and 800 square feet. In addition, as amenities to the complex, a drugstore and coffee shop are desired each being 600 square feet. As much parking as possible will be useful underneath the building or in a basement.

PLOT:

One entire block, 250 feet by 400 feet, with a 5% slope down from the north.

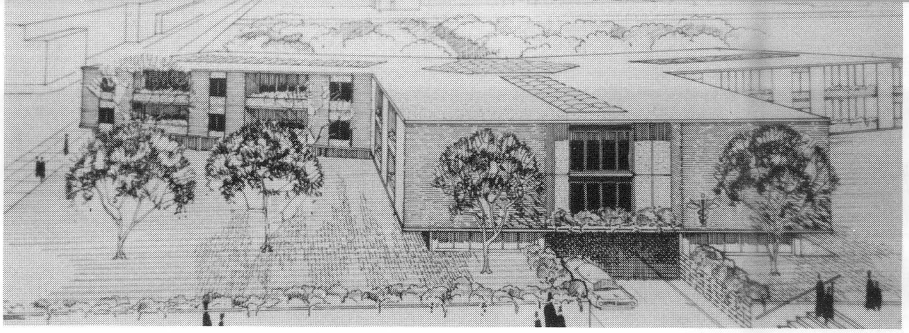
CONCEPT:

The building was conceived as a four-story reinforced concrete structure. The open basement handled parking for 28 cars, and is adapted to handle emergency cases with elevator access to the medical suites above; the drugstore and coffee shop seemed best-suited to the first or ground floor because they would be readily accessible to the public as small commercial enterprises. Service parking and parking for 14 others is also on this level, as well as the mechanical equipment room, boiler, and electrical vault. The suites themselves are housed in the upper two stories. Rest rooms, labs, maintenance rooms are also located here. The building is 120 feet square and the selection of the 24 X 24 bay size was primarily on the basis of parking, to give ample backup room without discomfort on the part of the driver. Two cars per bay is maintained. Any larger bay size might conceivably result in an uneconomical medical suite area.

PLAN:

The building core has been successfully limited to one bay out of 36, and contains the means of vertical circulation - two firestairs, elevator and in addition, the duct space. Public circulation is handled by the core and the area of one additional bay - a phenomenal percentage which lends to the economy of the whole. Another savings to the tenant is achieved by the use of a common receptionist for five doctors in lieu of one for each. The receptionist controls the circulation of patients through a private hallway by which the individual doctors are accessible.

JOHN G. COLBY



a medical arts center

The third project in our downtown area redevelopment project was to be a Medical Arts Building, in which space was leased to general practitioners, internists, psychiatrists, obstetricians, dentists, and other specialists. As a convenience to patients, some parking was to be provided in the basement and a covered entrance from an adjoining street, allowing taxis or private cars to pull out of traffic was to be provided. A two-story limit was placed on office space, and a means of access and circulation at grade as well as convenient elevator access was required for wheelchair and infirm patients.

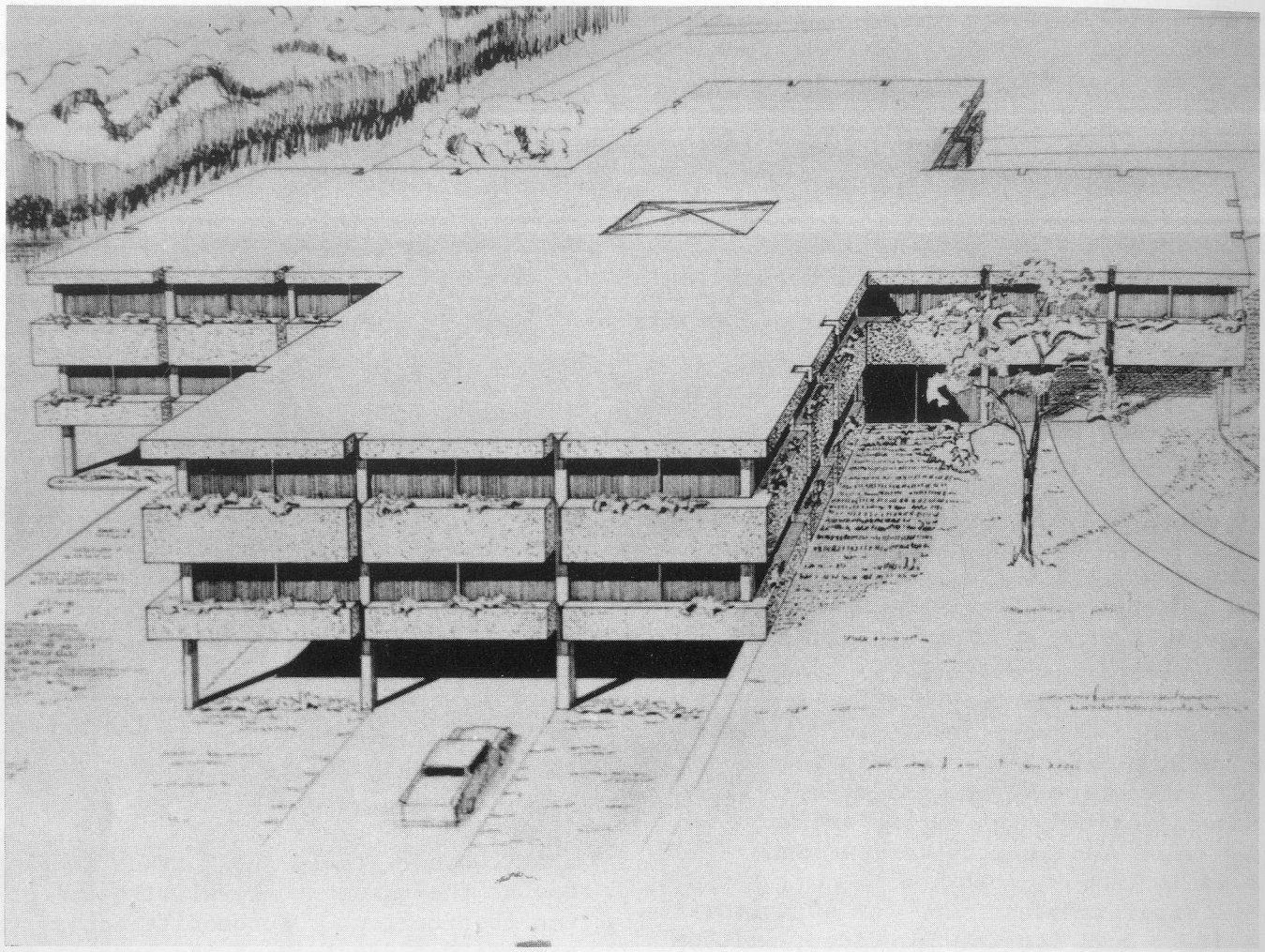
Approximately 30 to 40 doctors' suites were to be provided, with a means of flexible arrangement according to tenants' desires. Suites varied in size from 500 to 1,000 square feet. In addition, a small drugstore and a coffee shop, each of 600 square feet, were required on the ground floor.

Due to the complexity and special requirements of a building of this nature, extensive research in journals, books, and at similar buildings in the Syracuse area was carried out as a means of providing insight as to design considerations. Such items as privacy, sound control, sight lines, layout of mechanical equipment, and the structural system employed assumed unusually great importance.

There were two other important influences. First was the requirement of a flat-roof structure in order to fulfill the program of a competition sponsored by the Koppers Roofing Company in which the projects were entered. Second was the fact that the project was to become the subject of working-drawing development occupying the entire second semester's work in construction class.

My solution was developed by means of a three-winged, Y-shaped structure, in which central control, coffee and pharmacy shops, as well as access, was provided at the intersection of the wings. In each wing, offices were arranged peripherally around a long, narrow court, skylit by plastic domes. A 20-foot square bay-size was adopted, employing concrete joints, partly so that two cars could be parked in each bay at the basement level without column obstruction. Automobile access to parking was provided at the ends of two wings. A continuous concrete structure with six-foot cantilevers provides circulation on the interior, and alternating balconies for reception areas and extension for office areas on the exterior. Brick and precast concrete formed the basic exterior materials. In the space at the intersection of each two wings, a green outdoor court was achieved to render a pleasant view, and at the same time, privacy to each office. Access to the building was adjacent to the park included in the total downtown area development.

Presentation requirements included in addition to the perspective rendering shown, sections, elevations, plans, and roofing details in ink and color line. At this writing, the calculations for the concrete structural system and foundations of the various designs are being prepared by the construction class, which has been divided into teams of three members.



a medical arts center

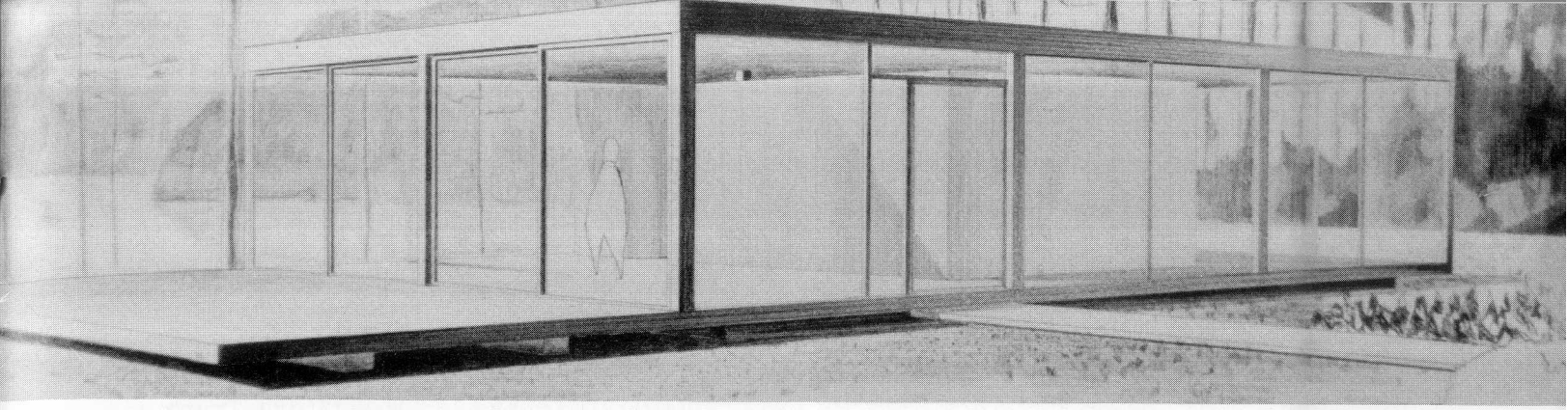
ERIC YAFFEE

The use of a cross-shaped plan seemed appropriate in the design of a Medical building, and also made possible the expression of doctors' offices around the entire building (with the exception of the coffee shop and drug store at the entrance). This expression would always exist for no matter what changes were made in the doctors' suites, they would always be arranged around the exterior.

Each wing has a different arrangement of suites and central waiting area accessible to both these offices and central core of the building.

The need for parking under the building allows the lower level to be open, thereby giving the structure a feeling of lightness. This feeling is continued on the first level at the entrance wing with the creation of a port-cochere and glassed-in coffee shop and drug store.

The skylight defines the core of the building which is kept open at the second floor, thereby creating a lightcourt on the first floor and adding to the lightness expressed by the building.



a house

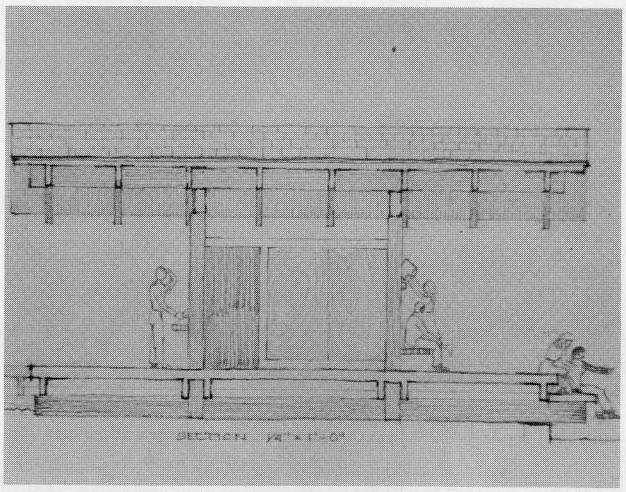
F. DIMELLA

The initial problem of the year was designed to immediately present the student with an exercise in concentrated thought on presentation. The project was to be a graphic representation of "The House", a freshman year design project, by developing an architectural section and an exterior perspective in line drawing. It was also thought that this would aid the undertaking of working drawings for the project in Construction class.

Composition, delineation by varied weight of lines to express planar distance or depth, and type of lettering were important considerations. The site was left to the students' imagination. Since my design was basically an all-glass cage, view was very important. Thus, I selected a site overlooking a lake. This immediately set up a sense of scale. Trees and foilage were kept simple and abstract; and balance was maintained through the use of lights and darks.

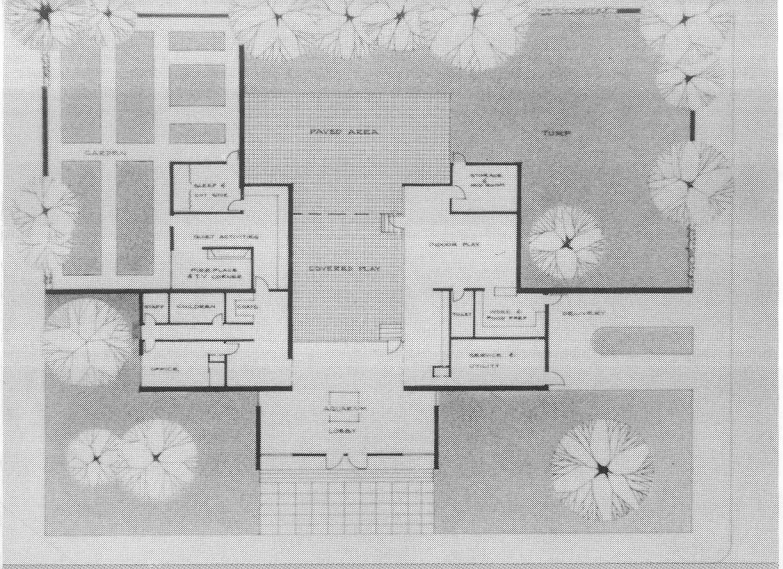
a pavilion

CLARK SHAUGHNESSY



This is the east elevation of the proposed State of Washington's pavilion at the upcoming World's Fair. This pavilion was to promote Washington's staple export, wood. It was to promote wood products in its architecture and by various pamphlets on an information table. In addition, seating and lavatory facilities are to be found.

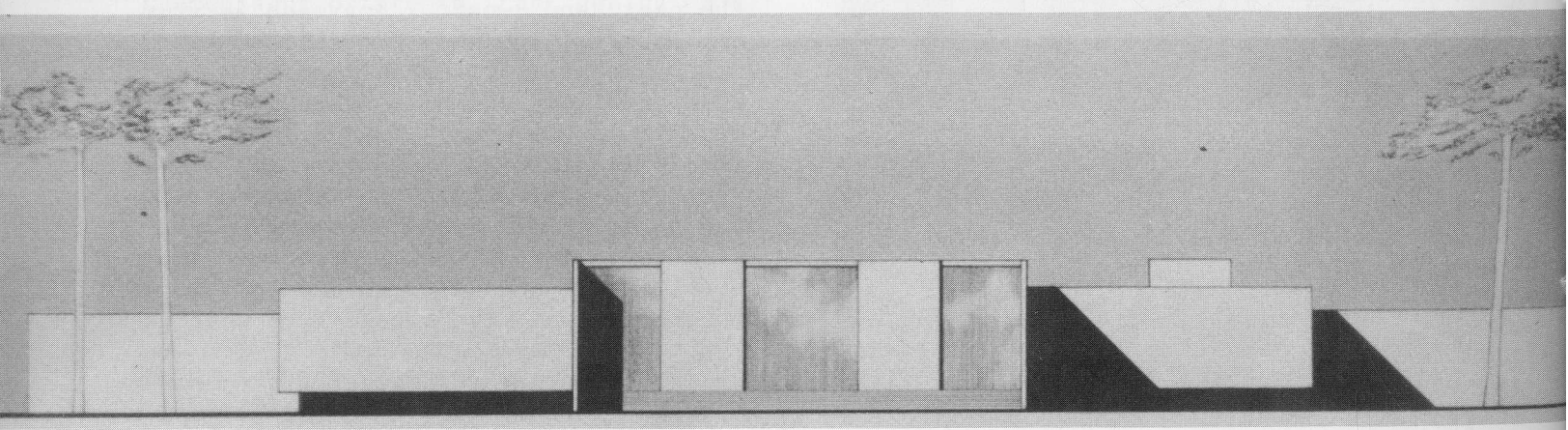
The pavilion is three times as long on the north and south as it is on the east and west. Approach is from the south. The wood-partitioned block in the center of this elevation runs east to west and its dimensions are also proportioned as above. This block is divided into three parts: the men's and women's lavatories on the ends and the information desk facing the mall-side approach. Seating, opposite side, overlooks a pond of fish and on into a wooded garden. The lounge-type seating is used for emotional effect and to provide a relaxing bench for the uninhibited and footsore.



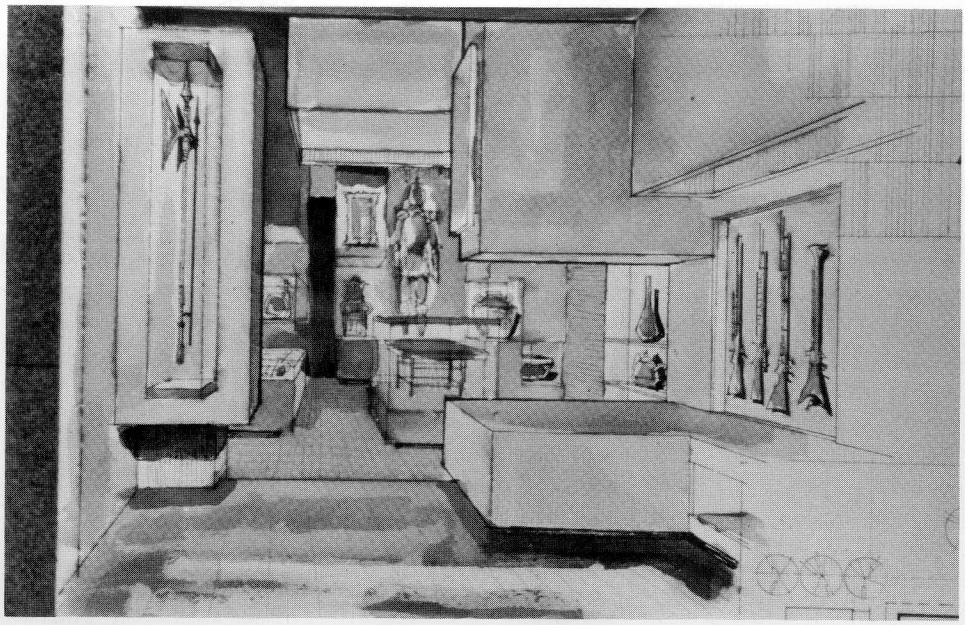
It is a well-known fact that modern art is more often than not a frank expression of our spiritual poverty. The tragedy, however, lies not in this but is to be found enveloping the lives of those desperate individuals (the word is here used loosely), who have been deceived into believing that the results of their efforts are final fulfillments in the search for Truth - that no more searching is necessary - that the pragmatic approach with its emphasis on the emperical is as satisfying and as rewarding as the purity of an ideal. And eventually, they become so abstracted from their own existence, their lives become so removed from their thoughts, that the art in which they indulge suffers irrevocably! The results: A big lie - a desperate existence and a deceitful art. Look around you; look at the example on this page. Architecture, the Mother of the Arts, is in a woeful state.

EMMANUEL P. DASKALAKIS

a nursery school



an antique shop



Because of expansive public building, an antique dealer decided to divide his shop to be demolished into two smaller establishments; an in-town shop and a country shop.

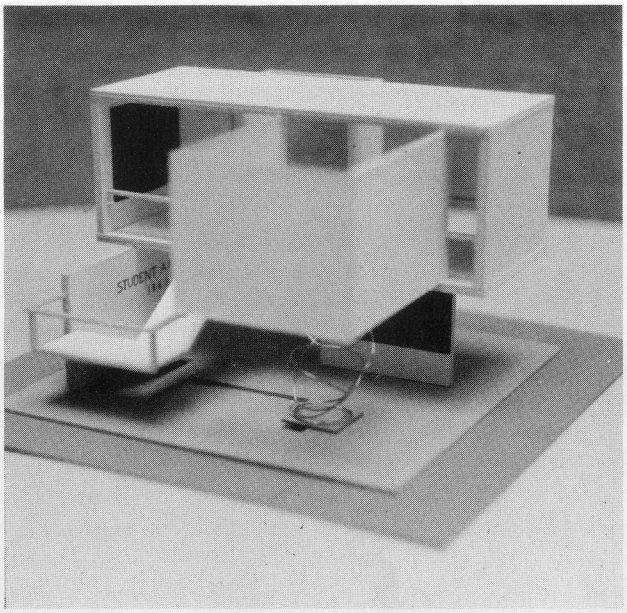
Immediately, it became apparent that the design of such a dual project must express a relationship between the two shops and satisfy the specific needs of each one.

The first approach I explored placed the relationship between the shops foremost. The town shop fit well into an urban environment with a strong structural expression of steel and glass. The country shop was similar in design, but did not fit a large, rambling country site. Next, the country plan was changed to suit its environment. A wood-beam structural system was established as the design had a low sweeping and rustic feeling. In itself the design was acceptable; however, it would never relate with the town shop. At this point, I re-evaluated the total scope I wanted in this project. Could I sacrifice the relationship of the two shops for a pair of individual designs? I decided to keep the relationship of the two and moved to find a solution by examining their specific needs. The town shop was a high-prestige establishment dealing in only rare or expensive antiques. I decided that a rich plastic form would successfully express this. The country shop dealt with larger and more common goods, commanding a larger and less exclusive clientele. For this large load of customers, it was apparent that a flowing scheme of open courts and wide-spread building areas would be necessary and pleasing. But how could such a scheme relate to the plastic masonry forms of the town shop.

As the solution, I used large, simple concrete forms spread apart by walls and courts. The total effect was a plastic relationship of open areas and strong volumns. Such a plastic effect related to the plastic forms of the town shop and the total design was complete. Unfortunately, the true feeling of these forms was lost rather than accented by using drawings rather than models.

a pavilion

ROGER INGALLS



The upper area of the pavilion consists of the four-sided center band and its two protruding U-shaped screens. The smaller screen which is at the head of the stairway and the ends of the band, supplies display area for two-dimensional art works. The two screens create strong vertical shapes which unify the upper and lower levels and also provide an upper viewing point for the two sculptures of the ground level.

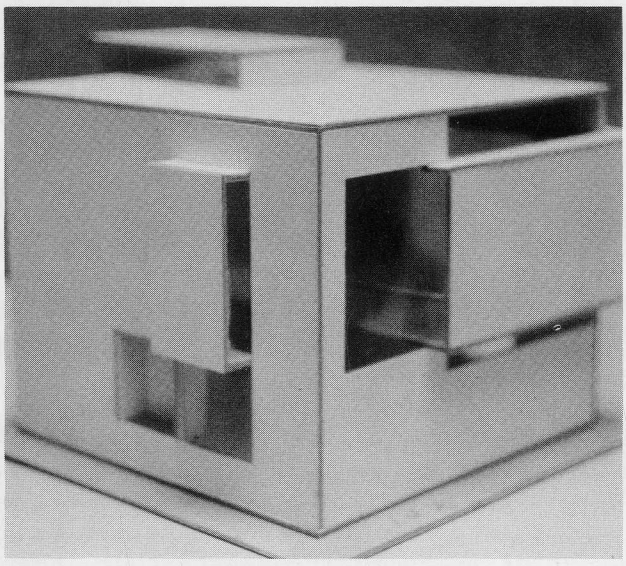
The problem was to provide a structure suitable for use in a large exhibit hall. The structure was to provide display area on more than one level for painting, sculpture, and related art works.

The first consideration to be made was that the structure should be visually simple and straight-forward in order to maintain its identity in the confusion associated with an exhibit hall. This was my primary consideration and my reason for putting much of the pavilion on the second level above the heads of the people.

Since the bulk of the structure is on the second level, it is open for easy, unobstructed entrance. The two main areas of the ground floor, each containing a sculpture, meet at the stairway which goes to the second level.

a study in planes

RICHARD KILSTROM

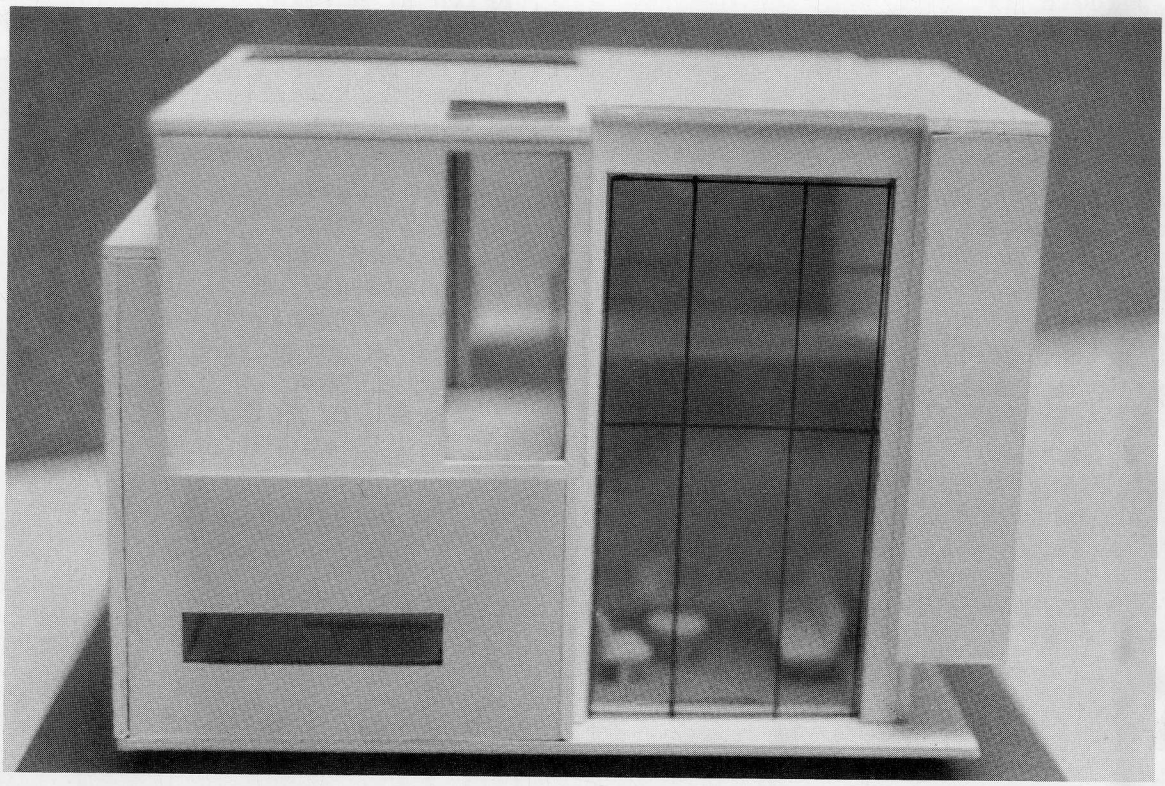


This exercise was the first use of voids in the surface of a plane. Prior to this, our work had been limited to the use of solid rectangular planes. By cutting holes in the surfaces of the planes, we were now creating a new concept in this phase of design.

The planes and voids were to be used in what would resemble a building of some sort. No particular purpose or function was in mind for the structure.

In this particular model, the emphasis was on forming voids with planes rather than just punching holes in the surfaces. With this concept in mind, the resulting model was more successful than one consisting purely of voids.

a weekend house



The basic concept of the Weekend House was a cube defining interior spaces without enclosing them. With this in mind, sketch models were developed which attempted to create, within the cube, the different interior spaces needed for a small family. This included kitchenette, dining area, lounging area, and a mezzanine for bedroom and bathroom.

The Weekend House was the final project of the first semester. All the preceding exercises had been short explorations of the many possibilities of the simple plane and the spaces formed by joining them. We slowly developed a language. Not the drafting-room language - an architectural language.

This particular solution is simply an elastic cube relating exterior surfaces to interior spaces. The use of volumns intentionally limits linear development. Thus, an important part in the model was the void in a plan. Ideally, they relate, not only to interior spaces, but to other voids and exterior surfaces. The final solution must show unity and openness in a small structure.

This is only an investigation. Even though all the studies could probably be improved upon now, the value of the project lies not in its perfection, but in the realization of its shortcomings.

PATRONS

Robert E. Cadigan, Sr.
Robert W. Cutler
John M. Hirsch
Hugh B. Johnson
D. Kenneth Sargent
William J. Taylor
Norman J. Wiedersum

SUBSCRIBERS

Guy H. Baldwin
F. Leslie Bennetts
S. E. Chambers & R. G. Pease
Robert T. Clark
John C. Close
Joseph A. Defino
Torquato DeFelice
Salvatore DiGiacomo
Milo D. Folley
William D. Foye
Daniel F. Giroux
Nancy Setright Grove
Anthony J. Ianniello
Wilbur R. Ingalls, Jr.
Joseph H. Jackson
Kermit J. Lee, Jr.
Christ J. Lemonides
Gary W. Mackeam
Keith A. Marvin
John D. Piedmonte
Trevor W. Rogers
Norman C. Russell
W. Thomas Schaardt
Carl J. Schmitt & Son
Gordon P. Schopfer
Luis Sifventes
David L. Slingerland
L. M. Slingerland
Newton R. Smith
Francis M. Stagliano
George F. Swatt
Frederick G. Taggart
Millard F. Whiteside
Guy K. C. Wilson
Reuben K. S. Zane

BOOSTER

Robert A. Aikman, Jr.
Robert C. Armbruster
Wilbur A. Babcock
Robert E. Bartmann
Carl Baumann
Herbert Boerner
David C. Crawley
Almon J. Durkee
Edward J. Feheley, Jr.
Herbert N. Frank
Barrington P. Gilmoure
Michael Girardi
James L. Goettinger
David C. Hanchette
Jerry Happek
Richard S. Hayden
George E. Heym
Peter Hitt
James J. Jennewein
Christopher P. Kantianis
Allen Kosoff
Jerry Kurland
Einar Lindholm
David Briggs Maxfield
Horace C. Montgomery
Willis D. Ormsbee
Nicholas A. Phillips
J. E. Robinson
Donald Schoell
Michael Schutzel
Richard Slingerland
Michael Spector
Isadore L. Tamaroff
Benjamin D. Trnavsky
Guy H. Webster